

Vogue



VOGUE
IS PUBLISHED
TWICE
A MONTH

AUTUMN
SHOPPING

SEPTEMBER • 1 • 1934

PRICE 35 CENTS

★
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© 1934 H. J. Heinz Co.



THE WHOLE TOWN'S TALKING

about these delicious new "home-style" soups



SOUP actually has come out of the kitchen into the living room as a lively topic of conversation. Wherever you go today throughout America the whole "town's talking" about the richness, wholesome goodness and matchless flavor of Heinz Home-Style Soups!

From friends and neighbors, and by actual experience women have learned that the most delicious soup they ever tasted now "comes out of a can."

Heinz uses home recipes—prepares each soup in small batches precisely the way good cooks have always done. Heinz uses vegetables that are truly garden-fresh—vegetables that few



SOME OF THE
57

SEVENTEEN VARIETIES

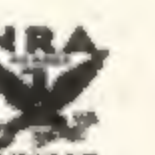
Cream of Oyster	Onion Soup	Consommé
Cream of Asparagus	Gumbo Creole	Noodle
Cream of Green Pea	Clam Chowder	Vegetable
Cream of Mushroom	Scotch Broth	Bean Soup
Cream of Celery	Mock Turtle	Beef Broth
Cream of Tomato		Pepper Pot

women can buy. Add to this the slow simmering of savory meat broths—seasonings that come from the four corners of the earth—sweet pure cream stocks!

Each Heinz soup comes to you *finished*—all ready to heat, serve and enjoy, just as if you had made it yourself. There is nothing to add—no need to dilute.

Serve Heinz Soups. See for yourself how delightful they really are—and how inexpensive, compared with the cost of preparing similar soups at home.

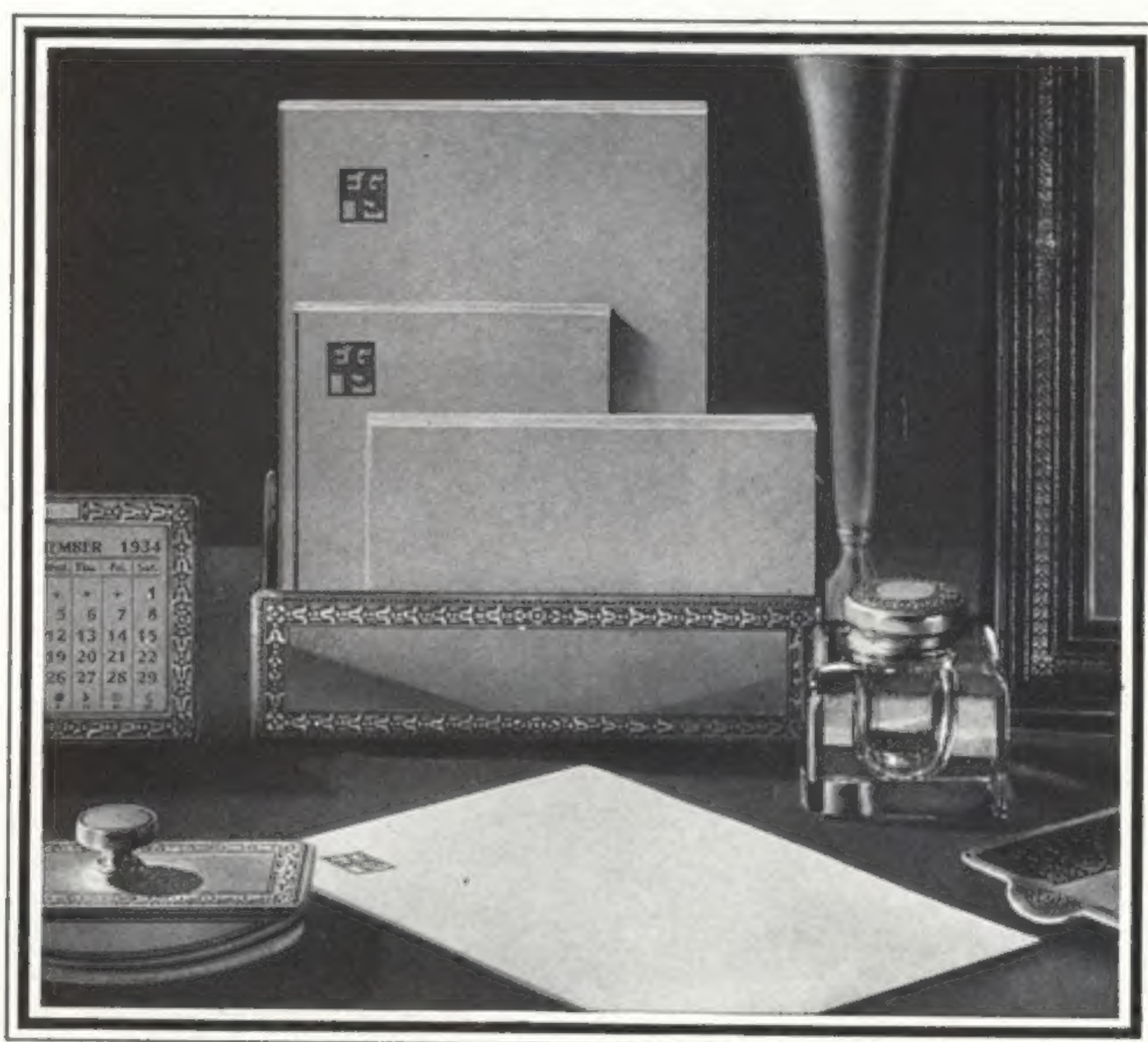
H. J. HEINZ COMPANY
PITTSBURGH, U. S. A. • TORONTO, CAN. • LONDON, ENG.



HEINZ *homemade style* SOUPS

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



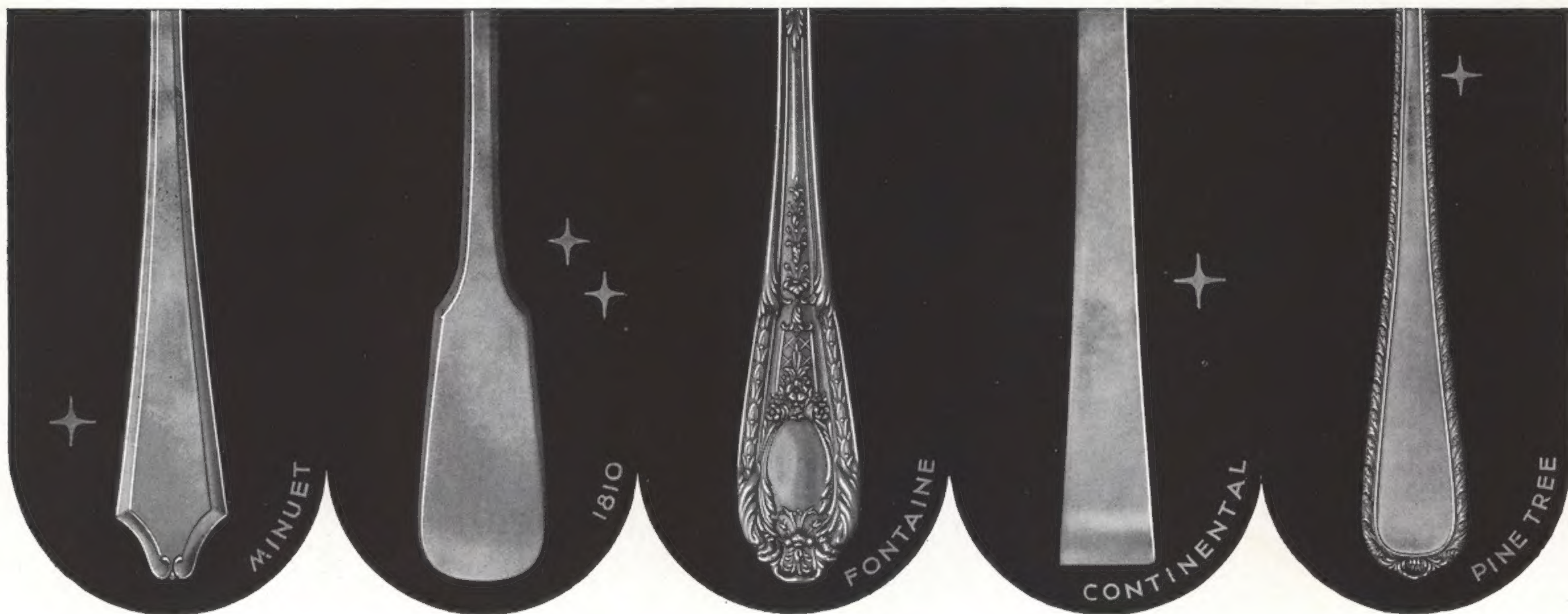
*Silverware and Stationery
Made by Tiffany & Co.
are Unobtainable Elsewhere*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

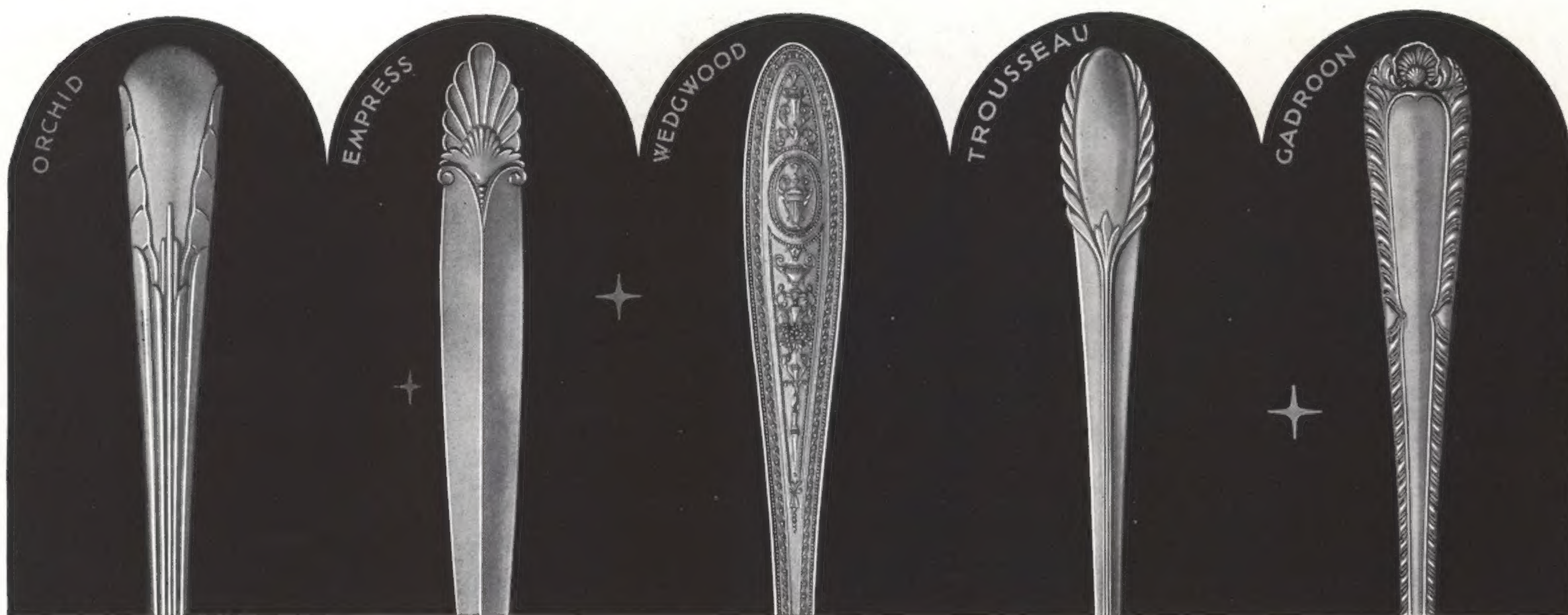
PARIS

LONDON



For fall brides

SILVER *to love, honor and cherish*



The most beloved of all bridal gifts—Sterling silver. And here, displayed for your choice, are ten patterns of great beauty—each bearing the famous name, International Sterling.

Some are reproductions of proud, traditional designs that gleamed on the tables of an older day. Others are as modern as this moment. *Gadroon*, for instance, would delight the bride who loves Georgian silver.

It is an authentic reproduction of 18th Century English *Gadroon* silver. *Empress* is a modern—a romantic modern—inspired by the brilliance of the Empire Period.

We'd like to describe them all—to point out the classic simplicity and austere beauty of 1810—an Early American loved by your great-grandmother; the ornate detail and regal magnificence of *Fontaine*—a pat-

tern which pleased a lady of the French Renaissance. Space forbids. But your jeweler will be delighted to show all these patterns to you, in flatware and hollowware.

Write to us for booklet giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY
Sterling Silver Division
WALLINGFORD CONNECTICUT

INTERNATIONAL STERLING

EXCLUSIVE BEST FASHIONS FOR WELL-DRESSED SCHOOLGIRLS

MODEL 216—Suspender skirt and jacket of ribbed wool with detachable washable blouse of Everfast broadcloth. Navy with copen, or brown with yellow. Sizes 7 to 14. 9.75

MODEL 217—High-waisted frock in the English manner. Washable Viyella flannel in authentic clan plaids, Brodie Hunting (green) or Buchanan (red). White linen collar. Leather belt. Sizes 8 to 12. 15.00

MODEL 218—Best's Skipper frock in navy wool crêpe is pleated from the yoke, and has a sailor collar trimmed in white braid and red stars. Red silk tie. Sizes 7 to 14. 6.95

MODEL 219—Plaids are the fashion and this smart little frock in gay wool plaid with white piqué collar, silk tie, and leather belt is an exceptional value. Sizes 7 to 12. 5.95



SEND FOR YOUR COPY TODAY

Children's Clothes Fall and Winter 1934

Our famous semi-annual
catalogue, just off the
press. 48 illustrated pages.

NAME.....

ADDRESS.....

V

MODEL 220—A nice warm durable coat is indispensable for school wear. This one in plain brown or green tweed, or brown checked tweed that resembles Harris, has wool check lining. Sizes 10 to 16. 19.75

MODEL 221—Starched collars are new! This model in brown or navy wool crêpe has a starched plaid gingham collar and a silk tie. New length sleeves. Sizes 8 to 12. 6.95

MODEL 222—For mothers who want the very best for their daughters, a new two piece frock of David & John Anderson fine Scotch gingham in two color checks. Red and navy, or brown and gold. Sizes 10 to 16. 10.95

MODEL 223—Lots of girls wear cotton frocks like this all through the Winter. Everfast gingham, guaranteed fast color, in lovely colors. Bermuda melon, China blue, apple green. Sizes 8 to 14. 3.95

MAIL ORDERS FILLED

Best & Co.

FIFTH AVENUE AT 35TH STREET

GARDEN CITY
EAST ORANGE

ARDMORE

BROOKLINE
MAMARONECK



NEW LIPSTICK

NEW SHADES

GUERLAIN



ARTHUR O'NEILL



ON THE PLAZA • NEW YORK
**BERGDORF
 GOODMAN**
 5TH AVENUE AT 58TH STREET

☆ Evening star—the rising new shade of pale twilight blue. Satin gown in the tall fluid silhouette. Note the hem-pleat neckline — smartest of the new low ones. From a very *luxe* collection of autumn originals by our own designers.



SWAGGER MINK + FORMAL CARACUL

Straight, full lines . . . rich, dark, NATURAL mink . . . in a coat so young that it breaks all mink tradition. \$2150. (Right) One of the few really unusual caracul coats . . . of perfectly matched, fine, silky skins . . . with a soft collar, deep fox cuffs, and a tunic skirt. \$1350.

666 FIFTH AVENUE • NEW YORK

GUNTHER + FURS

B. ALTMAN & CO.



clean-cut days again . . .

**enough of soft summer weather . . . look ahead
to vigor of fall as this casual country tweed by
Muriel King does. The leaf-brown coat is flow-
ing, boxy . . . under it a tightly cut and flaring
suit-coat of dark red tops a leaf-brown skirt
. . . the original suit is \$250 . . . our copies . . .**

\$155. THE SHOP OF AMERICAN DESIGN—THIRD FLOOR

Fifth Avenue . . . New York . . . Shops at . . . East Orange . . . White Plains



Upper left: The answer for Rush Teas, Bridge Combats, Movie Dates. The "simple" lines are enhanced by brilliants at the belt and the divinely flattering silver-threaded collar. Created in Chicadee—tested of course.

Above: Intrigue! It will make strong men rush for tea after games. It's a grand stand-by for all sorts of not out-and-out formal occasions. The sable-dyed Kolinsky is so elegant—the flowing lines make you "slim as a match." Presented in Chicadee—the Crown Tag is its diploma of all tests' passed.

Below: Any time, any place when you're out to turn co-eds' heads with envy and suitors' hearts in the right direction. It has utter distinction—and the amusing cork tassels will keep you on the crest of the wave. Of Chicadee, identified by the Crown Tag.

3 little Fashion Classics that will get you by IN THOSE EXTRA-CURRICULA ACTIVITIES

Even Mr. Einstein couldn't do a better geometric job—perfect marvels in lines and curves! And they major, paradoxically if you please, in charm *and* practicality. Go ahead, be the most popular girl on the Campus—you'll never be "run ragged" in a dress of Chicadee—the new fine-textured, slick-backed crepe. Sleek and luxurious, it is woven of Seraceta Strands of Fashion, threads of glamour, and every dress is identified by the Crown Tag that stands for tested fabric construction, dry cleanability and color fastness. Available in the new Fall colors, and black or brown. Sizes 11-17.

You'll find all three models in the Junior Miss and College Shops of—

B. ALTMAN & CO., NEW YORK CITY • GARFINCKEL'S, WASHINGTON, D. C.
JAY'S, BOSTON • KAUFFMAN DEPARTMENT STORE, PITTSBURGH • THE
LINDNER CO., CLEVELAND • MARSTON CO., SAN DIEGO • I. MAGNIN &
CO., SAN FRANCISCO • NEIMAN-MARCUS CO., DALLAS • CHAS. A. STEVENS
& BROS., CHICAGO • JOHN WANAMAKER, PHILADELPHIA.

Seraceta Strands of Fashion, (Crown acetate Rayon) Product of The Viscose Company, World's largest producers of Rayon, 200 Madison Avenue, New York City. *We comply with the N.R.A.*



S E R A C E T A S T R A N D S O F F A S H I O N



The farther you travel, the surer you'll be
that "THERE IS ONLY One WAMSUTTA"

IF YOU have Wamsutta sheets on your bed at home there is nothing like a world tour to make you realize that there are no other sheets quite like them. For the world is full of thin sheets that are sleazy, heavy sheets that are coarse, and all kinds of cotton sheeting fabrics that are called "percale" in at least three different languages.



But for combining fineness and a lovely sleepy smoothness you will not find anything to equal

Wamsutta . . . especially when you take into account Wamsutta's amazing ability to outwear years of steady laundering and strenuous wear.

As a matter of fact, among all the sheets which are made to resemble Wamsutta nowadays not one has been in actual use as long as a Wamsutta sheet will wear . . . whereas Wamsutta has been making these "Finest of Cottons" for well over eighty years.



WAMSUTTA MILLS
 Founded 1846
 New Bedford, Mass.

A Revillon statement on MINK

All our mink coats, whether from our own stock collection or made to order are natural. By natural we mean that no skin in any of our coats has been artificially colored in any way. And we guarantee the above fact in writing. We can guarantee this because all our mink coats are made by our own workroom on our own premises under our own daily supervision. Any one who wishes to order a mink coat will not be shown samples of three or four skins but different lots of no less than one hundred perfectly matched pelts, one hundred being the average number of skins required to turn out a perfectly made mink coat. These lots including manufacturing cost are priced from \$1,500.00 to \$12,500.00. Should any one like one of our coats either from stock or made to order but wish the garment to appear darker than the original color of the skins, we are willing on written order from the customer to have the coat blended outside of our premises by a specialist. The additional charge will only be \$50.00. In that case the garment will be invoiced as blended and we shall not, of course, give our usual Revillon Frères Mink Guarantee.



Green Feather Muff with Matching Beret . . . John Frederics



Peacock Feather Edge on Black Doeskin . . . John Frederics

Revillon Frères

FIFTH AVENUE
AT FIFTY FOURTH



BOUCHARD

The new hats created by *Mme. Germaine*, our *premiere modiste*, are rivalled only by the French models which she personally selected in Paris — and which she is now bringing with her from France. Copies made to order in our own *ateliers*, both in New York and Philadelphia, others reproduced for immediate wear starting at \$15.

JOHN WANAMAKER

IN BOTH STORES . . . NEW YORK AND PHILADELPHIA



College SHOE requirements



Tramp us around the campus! Get down to work (or to loaf) in these new, easy-going Walk-Overs. Sturdy, sporty, comfortable. Twins to your Monday to Saturday "twin-sweater" clothes.

TAM—Brown sport grain with crushed calf. Soft toe with brown patent weave. Also black . . . \$7.50
WALKEE—Dull black or brown calf. Classic leather heel . . . \$8.50



TAM



WALKEE



Wear us to your dates! You'll feel very festive in fabric or suede newly accented with patent to carry out the note of elegance in Fall's smartest clothes.

CABANA*—Luxuriously soft suede, delicately perforated. Patent trim. Black or brown . . . \$8.50
*NAME AND DESIGN REG. U. S. PAT. OFF.

FERNLEY—Finely ribbed Repspun fabric, darkly alluring against bright sweeps of patent. Black or brown combinations . . . \$8.50



CABANA



FERNLEY

WALK·OVER



510 FIFTH AVENUE
 PARIS: 34 Boulevard des Italiens
 LONDON: 372 Oxford Street, W. 1.

★ **MACY'S**



we expect a gold rush on silver fox

Between the dark and the daylight when the night is beginning to lower, comes a pause in the day's occupation that is known as **THE COCKTAIL HOUR**. For such a pause, Macy's Thrift Row suggests this costume (dress and jacket) with its street-length skirt; because long skirts look funny and feel funny in plain daylight.

Sheer wool, in black, cypress, garnet and brown, in sizes 12 to 20. And the silver fox is the real thing! It's unalloyed, unvarnished, unqualified silver fox! Selling such a suit for **22.74** is just another of those Macy merchandising miracles! Only at Macy's in New York.

*The hat (Second Floor) is 6.99 The bag (Accessory Shop) is 4.64 **THRIFT ROW—THIRD FLOOR***

THERE'S PLENTY OF PLAY

... in Gordon NE-FLEX,
the stocking with a band of
LASTEX mesh above the
knee. Whether it's golf,
tennis, dancing, housework
or just running for the bus,
you will feel no stocking
strain or fear of disconcert-
ing runs. The TWO-WAY
stretch of this miracle yarn
assures you TWO-FOLD
wear.

In two lengths . . . NE-
FLEX for the average wo-
man . . . Regal NE-FLEX
for the taller, fuller figure. In
both sheer and service
weights . . . in the season's
best colors . . . at good retail-
ers throughout the country.

Gordon

NE-FLEX

PART OF GORDON'S
DISTINGUISHED HOSIERY SERVICE

BROWN DURRELL
COMPANY
New York • • Boston





In planning her clothes for winter's brisk days and glamorous evenings—the woman of fashion thinks of her feet first. Quite naturally she selects shoes by Rice-O'Neill because she knows how skillfully *these* shoes combine comfort with authentic style.

Rice-O'Neill's craftsmen have planned shoes for every winter need — slim, foot-flattering shoes which *stay* good looking because they're perfectly made — of the finest material. Look for shoes by Rice-O'Neill at leading shoe stores. See what extreme values they are at \$8.50 to \$10.50.



RICE-O'NEILL SHOE COMPANY / ST. LOUIS, U. S. A.

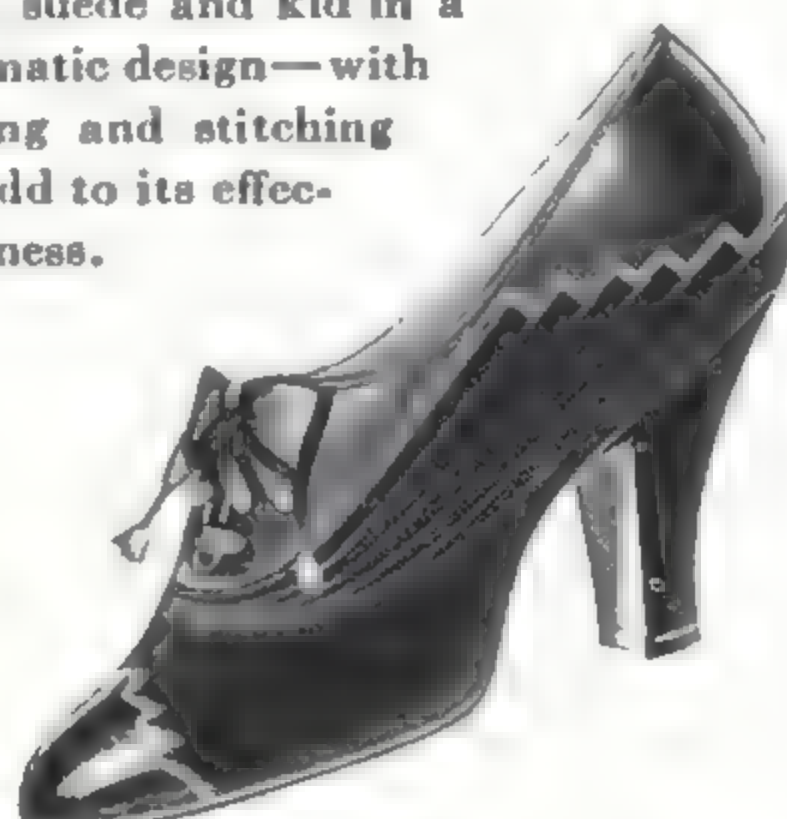
Irellis

is a gracious pump of rich brown kid—high cut and accented with stitching and piping in a contrasting color.



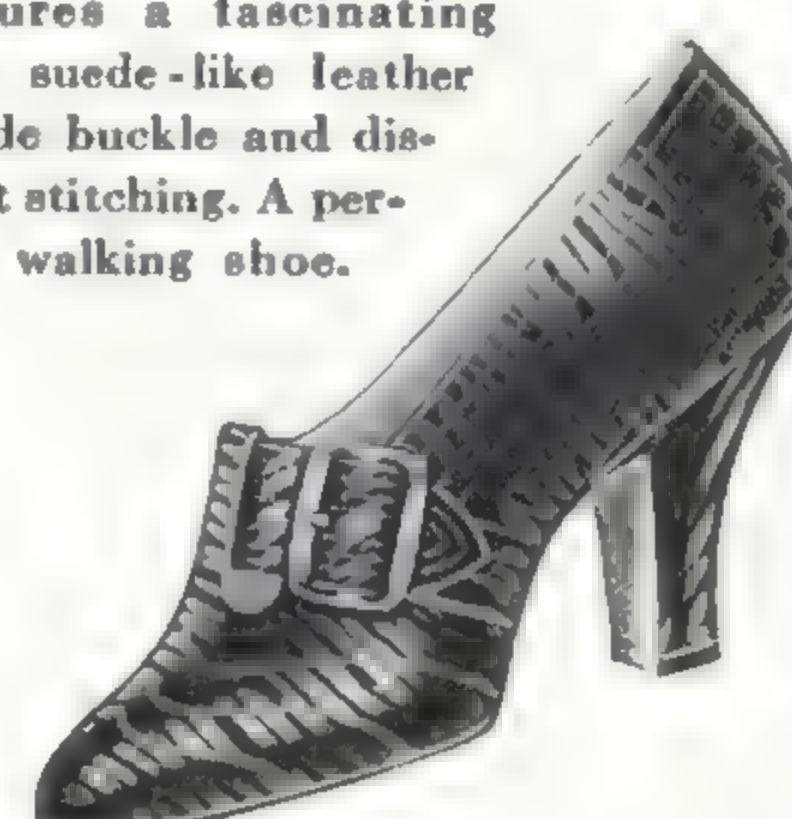
Jonetta

uses suede and kid in a dramatic design—with piping and stitching to add to its effectiveness.



Bryn Mawr

features a fascinating new suede-like leather—side buckle and discreet stitching. A perfect walking shoe.



Premier SHOES



Marcia

DESIGN PATENT 92815

LORD & TAYLOR
New York



Mozambique

DESIGN PATENT 92660

B. ALTMAN & CO.
New York

for the woman who knows fineness and chooses it in all that expresses her taste, PREMIER shoes are a natural selection.

This footwear is characterized by a fashion initiative unmatched in America, and offers the ultimate in service, as well as style, through finest craftsmanship.

The select stores of the nation now have the new PREMIER models . . . the most fascinating shoes for Autumn you ever put on your feet.

Akron M. O'NEILL CO.	Cincinnati POTTER SHOE CO.	Grand Rapids YAGER'S BOOTERY	Los Angeles J. W. ROBINSON CO.	Pittsburgh JOSEPH HORNE CO.	San Jose HEROLD SHOE CO.
Amarillo REGENT'S, INC.	Cleveland THE HIGBEE CO.	Greenville MEYERS & ARNOLD	Miami BURDINE'S	Portland, Ore. OLDS, WORTMAN & KING	Savannah GLOBE SHOE CO.
Atlanta RICH'S, INC.	Columbus THE FASHION	Greenwich FAVORITE SHOE STORE	Milwaukee T. A. CHAPMAN CO.	Reading MARY SACHS	Shreveport PHELPS SHOE CO.
Baltimore HOCHSCHILD KOHN & CO.	Dallas VOLK BROS.	Harrisburg MARY SACHS	Minneapolis NAPIER'S BOOTERY	Reno TAYLOR'S	St. Louis SCRUGGS, VANDERVOORT & BARNEY
Beaumont IMPERIAL SHOE STORE	Dayton RIKE-KUNLER CO.	Hartford G. FOX & CO.	Nashville CAIN-SLOAN	Richmond THALHEIMER BROTHERS	Syracuse FLAIR'S
Beverly Hills WOLFELT-WHITE CO.	Des Moines DE ARCEY'S	Houston KRUPP & TUFFLY	Newark L. BAMBERGER & CO.	Rochester McCURDY & CO.	Tacoma RHODES CO.
Boston THAYER-McNEIL CO.	Detroit D. J. HEALY SHOPS	Indianapolis L. S. AYRES & CO.	New Haven EDWARD MALLEY CO.	Salt Lake City HUNTER THOMPSON CO.	Tampa MAAS BROS.
Buffalo FLINT & KENT	Denver NEUSTETER CO.	Jacksonville LEVY'S	New Orleans D. H. HOLMES CO.	San Antonio GUARANTEE SHOE CO.	Washington, D. C. JULIUS GARFINKEL & CO.
Canton STERN & MANN	Evansville BAYNHAM'S	Kansas City HARFIELD'S	Oklahoma City McEWEN-HALLIBURTON CO.	San Diego MARSTON CO.	West Palm Beach HATCH'S
Chicago CHAS. A. STEVENS & CO.	Fort Worth THE FAIR	Lancaster MARY SACHS	Philadelphia JOHN WANAMAKER	San Francisco H. LIEBES CO.	York NEWSWANGER

PREMIER SHOE CO., INC.
NEW YORK CITY



BOUCHARD

JAY·THORPE
57TH STREET WEST, NEW YORK

PRINCESS DOLLY OBOLENSKY MAKES HER FIRST ENTRANCE
BACK IN TOWN IN A JAY-THORPE FROCK OF BLACK
MATIGNON CREPE WITH TOUCHES OF WHITE . . 65.00



Realizing that the name Daggett & Ramsdell is synonymous with absolute purity of ingredients, the younger generation, in ever increasing numbers, is swinging to our new line of beauty aids... essential creams, lotions, powders and rouges... in smart shops everywhere.

D A G G E T T & R A M S D E L L  2 PARK AVENUE, NEW YORK



THREE NEW SHOES FOR FALL



The "Janine", shown at the right, is a new version of a step-in pump for semi-formal occasions. In the center is the "Chabert", a charming step-in pump for afternoons. On the left is "Tucson", a really graceful town oxford. All three are not only beautifully styled shoes, but unbelievably comfortable as well. Offered by Laird, Schober and sold by the better stores.

Laird, Schober





Evening Ensemble, Chartreuse Satin Gown under fitted Coat of stiffened Silk Mousseline, hand-painted in gold. Yellow green sheer Silk Evening Gown with shirred shoulder straps.

The Fashion Parade of Silks Begins on

Alluring and smart—that's what

women say of *Silk*



Wrap of dark green Silk Grosgrain lined with the same fabric in contrasting color

VON HORN

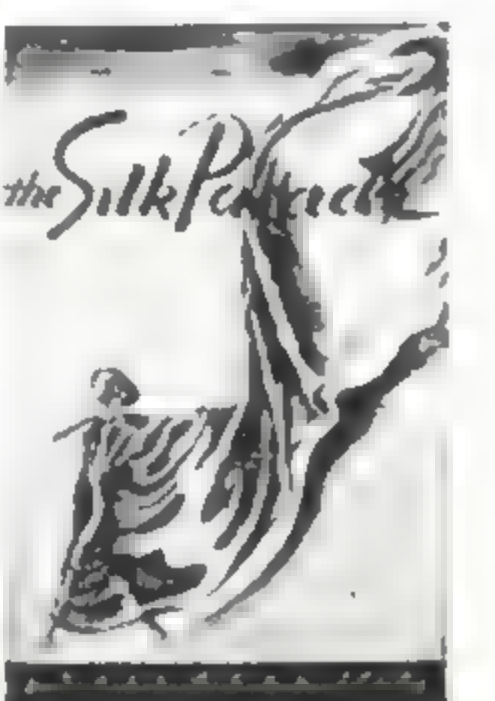
THEY love to wear *Silk* because it gives them that feeling of satisfaction and luxury—so utterly different.

Smart women like *Silk* because it lends its glamour to their own—because it not only is lovely to look at, but it feels right, too. And then it cleans and wears so satisfactorily.

Silk—with the glamour of centuries of tradition as the aristocrat of fabrics—is the fabric of the hour.

When you buy velvet, satin, crepe and those fabrics that mean *Silk* to you, ask for them by name—*silk* velvet, *silk* satin, *silk* crepe, etc. You'll enjoy the luxury and the economy of *genuine Silk*.

Look for the International Silk Guild label on pure dye silk



September 17th Throughout the Country—on September 10th in New York. Watch For It!



Mallinson's—as always—leads

the *Silk* parade

In the front rank, answering the nation's call for genuine silk, the house of MALLINSON proudly holds its place. This is a leadership earned by a quarter of a century of public approval.

Pure natural silk, woven and styled by the hands of artists whose only motive is the beauty of their creations.

Evening Gown of Mallinson's Ripple Satin Designed by Perles & Gilbert

Genuine silk, the queen of all fabrics, reaches its zenith of perfection in MALLINSON'S:—

INACCLASS CREPE • CREPE CHRISTIANA • SATIN CYNARA
PUSSY WILLOW SATIN • KOKETTE • BUTTERFLY TAFFETA
BAGUETTE • INDESTRUCTIBLE CHIFFON • RIPPLE SATIN
KLIMAX SATIN • CREPE IBIS • PUSSY WILLOW CREPE

and the many other distinctive weaves that go forth to add new glory to MALLINSON'S regiment of fame.

Be sure to see the *Silk Parade* and enjoy the thrill of seeing MALLINSON'S newest fabrics and colors pass in review to the cheers of the American women who appreciate their superiority.

H. R. MALLINSON & CO., Inc.
229 Fifth Avenue • New York City

Don't Spend Your Life *two feet from happiness*

Get into NATURALIZER SHOES
and get more out of life —

Her friends insist that she was born under a lucky star. Attractive. Witty. Blessed with more than enough of everything that it takes to get along. But, alas, she's not a very happy young lady right this minute. The trouble? *Shoes.*

Don't let shoes that fatigue your feet or fray your nerves keep you *two feet from happiness.* NATURALIZER SHOES, fashioned on Dr. Sawyer's *plus-fit* lasts, are miracles of comfort and long-lived smartness.

For every occasion, all around the clock, there's a NATURALIZER SHOE. Style artists have inspired the graceful lines—scientific knowledge has guided the unique comfort construction. For a perfect blend of smartness and built-in comfort, see the distinctive Fall models at your dealer's.



Naturalizer Shoes



Department Stores and Shoe Retailers:

Write at once, without obligation, for Fall catalog and information regarding exclusive franchises still available.

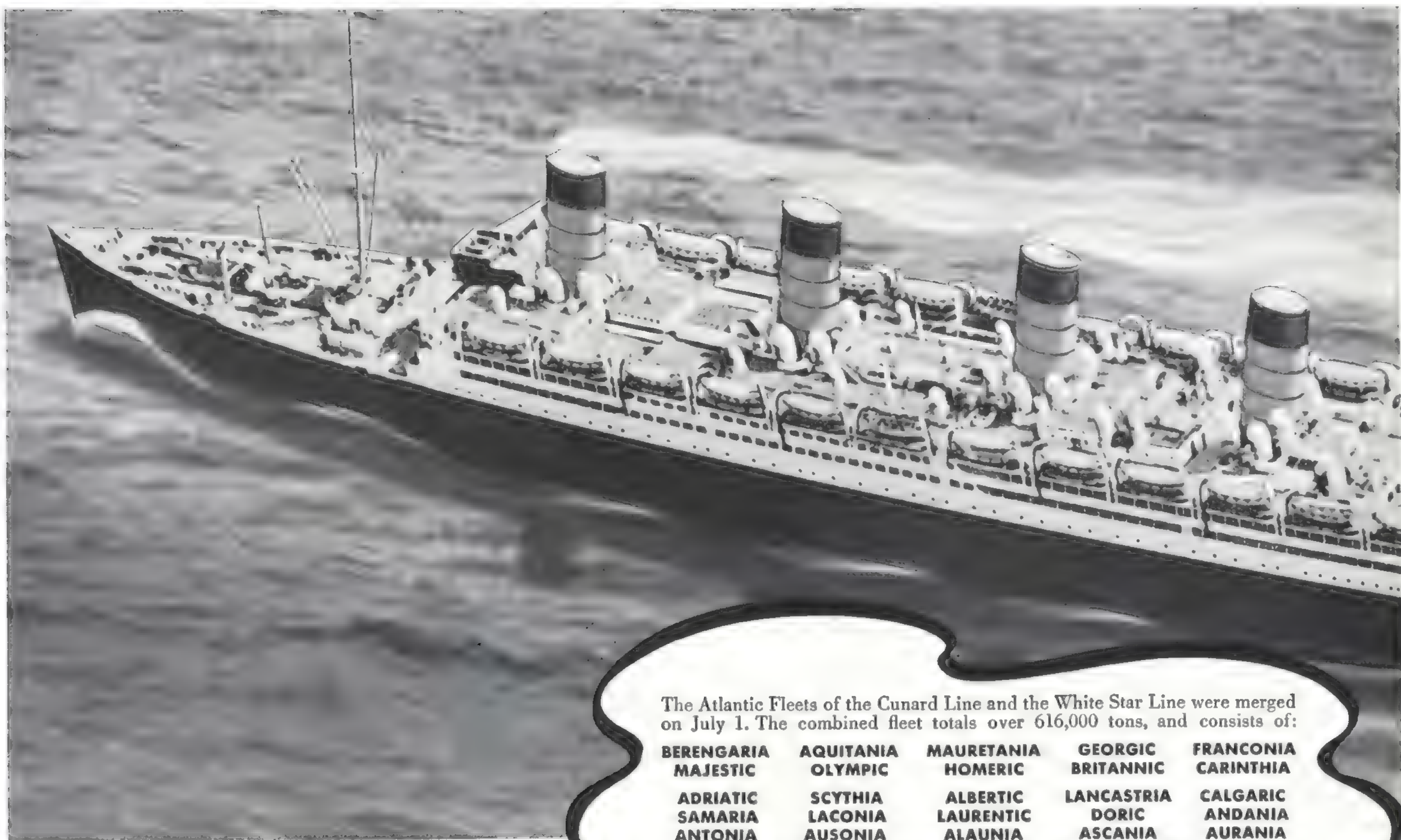
BLUE RIBBON SHOEMAKERS
Twelfth Street and Russell Boulevard, St. Louis, Mo.

SIZES 3 TO 11 — WIDTHS AAAA TO EEE

MOST STYLES \$6⁵⁰

SLIGHTLY HIGHER WEST OF THE ROCKY MOUNTAINS

The story of a fleet that is the an Empire



The Atlantic Fleets of the Cunard Line and the White Star Line were merged on July 1. The combined fleet totals over 616,000 tons, and consists of:

BERENGARIA	AQUITANIA	MAURETANIA	GEORGIC	FRANCONIA
MAJESTIC	OLYMPIC	HOMERIC	BRITANNIC	CARINTHIA
ADRIATIC	SCYTHIA	ALBERTIC	LANCASTRIA	CALGARIC
SAMARIA	LACONIA	LAURENTIC	DORIC	ANDANIA
ANTONIA	AUSONIA	ALAUNIA	ASCANIA	AURANIA

ALSO "# 534", 73,000 TONS, NOW BUILDING

CUNARD WHITE STAR

FRANCONIA AROUND-THE-WORLD CRUISE...

again to the South Seas and Southern Hemisphere... an itinerary that is zestful all the way. 34 ports... over half not visited by any other world cruise... 139 days. From New York Jan. 12... From Los Angeles Jan. 26.

DIRECT TO FRANCE AND ENGLAND

Majestic... Berengaria... Aquitania... Olympic. Sail direct to Cherbourg... the shortest route to France thence to Southampton. Next sailings from New York... Majestic Sept. 5, 20... Berengaria Sept. 7, 22... Aquitania Sept. 12, Oct. 3... Olympic Sept. 14, Oct. 5.

● CUNARD WHITE STAR LIMITED NOW OPERATES THE LARGEST

story of



LIMITED

MAURETANIA SEA-BREEZE CRUISE . . . to West Indies, Panama and South America . . . five foreign lands . . . the fast Mauretania travels far in little time . . . 6 daylight days ashore . . . full program of entertainment . . . 13 days of cool comfort . . . from New York September 8.



CUNARD AND WHITE STAR are now one. A story of the sea which is the history of Britain. For seamen founded this island kingdom. Ships were "The wooden walls of England" . . . far-flung boundaries which fostered industry and commerce to keep step with empire. Life was inextricably bound in with the needs of England's growth over the seven seas . . . the best of the land went into her ships, the best of her men to man them. And throughout the last century almost the whole story of Britain on the seas is the history of the parallel development of Cunard and White Star. Together they have gone forward, participating alike in a tradition of ships and seamen which has become almost synonymous with the record of achievement in ocean transportation as we know it today. And now Cunard and White Star are one in fact. Their union brings into being what is by far the greatest fleet on the Atlantic — 616,000 tons — with the world's two largest vessels as flagships. These vast resources under one management are immediately significant to the traveller and shipper. But there is another significance that lies behind the veil of statistics. The British tradition of seamanship lives in the hearts and minds of men and there we believe lies the supreme good in the Cunard White Star union. It brings together a great body of officers and men . . . irreplaceable men without whom



ships would be so much steel. It joins and vitalizes the traditions of seamen who made ocean transportation what it is today; who today are making it what it will be tomorrow.

FLEET OF PASSENGER VESSELS PLYING THE NORTH ATLANTIC ●



Go gay with Autumn—thrill to the fast beat of your heart—to the subtle charm of Fashion Plate footwear. For every engagement—on-looker sports, town, cocktails, dancing, there awaits an enchanting little custom model to match your mood—to perfect your ensemble.

To enjoy the distinction of Fashion Plate Shoes request them by name at your favorite shop—or an inquiry will bring you the address of one nearby offering Fashion Plate Footwear.

*Most Models
Eight-Fifty*



JOHNSON-STEPHENS & SHINKLE

S T. LOUIS • MISSOURI



*Be slim,
trim, suave
in your smartest
costume*

ONCE AGAIN women of style are buying their cold weather ensembles and be they formal, informal, business or outdoor costumes, each demands the slimness, the blithe trimness of youth. This year thousands of women are reaping the rewards of contour control to be found in the fascinating "Foundettes" by Munsingwear. "Foundettes" are knit of pure LasteX and Rayon . . . to mould you to the streamlined silhouette you desire. Knit as only Munsingwear can . . . they will hold their shape, wear enduringly and launder easily. They stretch two ways, of course. Girdles from two-fifty; full-length foundations from five dollars. See them in a quality store near you. Munsingwear, Minneapolis.

Foundettes
BY
MUNSING
 *Wear*

Munsingwear makes all styles of fine undergarments in all types of fabrics. For men, women and children. Bloomers . . . panties . . . chemises . . . sleeping and lounging garments . . . as well as hosiery . . . waterwear and sweaters.



ENNA JETTICK

PRESENTS

America's Smartest Walking Shoes

YOU'VE never worn shoes like these! They're brand new... Enna Jetticks through and through so far as their fitting qualities are concerned. Like all Enna Jetticks, designed first of all to keep you in comfort. • But something has been added,—smartness . . . beauty . . . new details . . . new leathers . . . an unmistakable "in-the-trend" character. The result is a walking shoe that we'll match with any of the toe-pinching beauties for fashion . . . and with any house

slipper in the country for comfort. • At last . . . a combination of all the things you want in a shoe to bring real joy to your life afoot. No matter how large or small your wardrobe is, it should include at least one pair of the new Enna Jetticks. • *You will find the Enna Jettick line still replete with those friendly fitting shoes that years of grateful acceptance have endorsed. Write for the name of your nearest Enna Jettick dealer. Enna Jettick Shoes, Inc., Auburn, New York.*

ENNA JETTICK

REAL SMARTNESS DEMANDS PERFECT FIT

Sizes 1 to 12 Widths AAAAA to EEE

We recommend that you consult your Foot Specialist regularly.

\$5 and \$6

"You need no longer be told that you have an expensive foot."

LISTEN TO THE ENNA JETTICK N.B.C. COAST-TO-COAST BROADCAST EVERY WEEK

Carolyn

ADOPTS MALLINSON'S
NEW SHEDWATER
VELVET

aqua-sec
processed



● Most chic people are accustomed to the magic smartness that lies in the word Carolyn. But even the most sophisticated are reduced to a state of feverish excitement over Mallinson's Shed-water Velvet of which these dresses are made. They persist in going around pouring glasses of water on it just so everyone can observe the way it rolls off — like mercury, because of the Aqua-Sec process. Then they crumple it up in their hands. This illustrates its resistance to crushing. All pretty undignified, but endless fun. Shows how smart one was, to have pounced upon these *fashions* right at the beginning, too.

DRESSES ILLUSTRATED \$29.75

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PHOTO BY GOULD—ATOP MADISON HOTEL ROOF

You'll love this one-piece sheer wool dress with its velveteen touches, impeccably tailored in every detail, and equally smart in green, rust, brown or red. Sizes 12 to 42 \$19.95
(Canadian Price \$25.00)

Eager-eyed, you return from the country ready for a new Fall frock. You want to wear something pencil slim, dark and faultlessly fitted to show the trim figure you've brought home from a summer life outdoors. In other words, you want a Golflex dress . . . aristocrat of tailored styles.

A classic low-cut neckline, wider arm holes, and shirred bands are new details of this pure-dye corded sheer dress. In black, wine, brown, green, and the new sapphire blue. Sizes 14 to 42. \$25.00
(Canadian Price \$29.50)

GOLFLEX

AT LEADING STORES THROUGHOUT THE COUNTRY

CREATED AND DISTRIBUTED IN THE U. S. BY JOHN L. WILKIN, INC., 498 SEVENTH AVENUE, NEW YORK, AND IN CANADA BY GOULD SAMUEL & COMPANY, LTD., MONTREAL

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I. MILLER *fashions the shoe* for each new Fall Costume

Right: TWEED OR HOMESPUN

Surface interest woolen in a cape worn over sweater and skirt is first choice for town and country walking this Fall. The shoe for this costume—the TOWNLEY on I. Miller's Foot Happiness Wingait Last. A suede oxford in Cuban leather heel with perforated calfskin trimming.

Below: FIRST AUTUMN DRESS

High fashion elects the high neck and pencil-hip-line motif in finely woven woolen, black preferred. To carry out the slender silhouette she chooses the ST. MARLO, high-throated, snug instep fitting oxford with a continental heel. Suede of course, patent-leather stayed.



The ST. MARLO
on the No. 181 LAST



The TOWNLEY
on the No. 327 LAST



The ODETTE
on the No. 115 LAST

Left: DRESSY AFTERNOON

Whatever the fur, the coat should be the new shorter length over a slip of a dress—probably velvet—with a daringly low V neck and moulded waistline. The perfect complement to this costume is the ODETTE step-in, metallic piped suede and kid—embellished with a neat flap-over bow.

Below: TEA-TIME THRU DINNER

A tricorne hat—a tunic of velvet shot with metal or ribbed—the skirt plain velvet, slit, instep length. And the shoe I. Miller offers for this costume is the DASHAY open-shank sandal. Suede with intriguing stitching and striping.



The DASHAY
on the No. 115 LAST

A Shoe for every occasion — a fit for every foot

I. Miller earns his fashion authority not merely for his artistry, but also because he creates a particular pattern of shoe to complement each new fashion motif and type of costume. Moreover, he builds those shoes on a variety of lasts to fit every type of foot. This Fall, enjoy foot happiness in a complete wardrobe of I. Miller shoes.



I. MILLER & SONS INC., LONG ISLAND CITY, NEW YORK

STORES AND AGENCIES IN PRINCIPAL CITIES

• These shoes are exclusive I. Miller patterns. They are registered with the United States Patent Office and the Shoe Fashion Guild of America.



Follow fashion's path
to smart foot-freedom
in the *Charmed Circle*



SABOT



ROBERTA



SUZANNE

\$6⁰⁰ \$6⁷⁵
and

SIZES 2 TO 11
WIDTHS AAAA TO EEE

OF COURSE, it is possible to pay more for a pair of lovely shoes that fit your feet perfectly. Possible, yes... but *not at all necessary*. That is, not if you select Vitality Health Shoes. For if you do, you'll understand what we mean the minute you see them and slip them on. Summon your most critical style sense to judge their smart lines. Let your foot

be as temperamental about fit as you like. You'll discover that something remarkable and modern has happened in feminine footwear. Of course, it took the nation's largest shoe manufacturers to do it. But judge for yourself. Once you step into Vitality's *charmed circle* you'll find it hard to justify paying more.

VITALITY
health shoes



SILHOUETTED against the Fall Background

The Brief Top-Handle Handbag

... with the security and convenience of this Slide Fastener ...

ITS CORRECT NAME IS

TALON

REG. U. S. PAT. OFF.

THE NAME
IS ON THE
SLIDER

Long grain pig leather with top-handle. Gold tone metal trim. Talon-closed for safety and convenience.

The Fall mode defines itself, and handbags draw their lines. Height gains in relation to width, size remains generously large, and a tailored simplicity is very evident. The shortened top-handle bag is typical. In this and other types, quality of material and craftsmanship are accented by the clean-cut silhouette that dominates, this Fall. And in this season, as in those that have gone before, the trimness and security of the Talon Fastener closing is an inevitable part of the smartest bags—a definite indication of their quality. Look for the name on the slider when you buy—to be sure you get the smooth-running, easily-operated Talon Slide Fastener.

Stitched suede with scallop treatment and twin top-handles. Has convenient and secure Talon Fastener closing.

Mammoth envelope bag of suede with metal plaque and smart top-handle. Has three Talon-closed inner compartments.

Handbags by Koret

HOOKLESS FASTENER CO., MEADVILLE, PA., NEW YORK, BOSTON
PHILADELPHIA, CHICAGO, LOS ANGELES, SAN FRANCISCO, SEATTLE

Designed Especially for the New Bonwit Teller Shoe Salon

by 
P A L T E R D E L I S O

The little insignia above is a reproduction of the pin presented by H. R. H. Queen Margherita of Italy to Dominic De Liso who made her shoes. Since then, De Liso has made beautiful shoes for beautiful women the world over. These models were designed to inaugurate the opening of our new Shoe Salon under the direction of Mr. Edward Cohen, who has gained a nation-wide reputation as a shoe stylist.

BONWIT TELLER

FIFTH AVENUE AT FIFTY-SIXTH

The Chanel wing-clip buckle on a brown or black suede "Ascot" pump (left) . 14.75

Modern version of the Monk's shoe; black or brown alligator and calf (right) . . 15.75

Winter version of the bare-foot sandal in black suede and shiny braid . . 16.75



Florence Blecker



"GONE AWAY ACROSS THE BLUE GRASS." MR. JOSEPH B. THOMAS' FOX HOUNDS IN THE VIRGINIA PIEDMONT COUNTRY.

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Say **Seagram's**
and be sure

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whiskies are running low, men who choose whiskey as carefully as they do a hunter or a hound have found the perfect answer in Seagram's. Seagram's bottled-in-bond whiskies come to you

from the world's largest treasure of fully aged Ryes and Bourbons. They have been distilled in the best tradition of fine American whiskies. Every drop is at least five years old.

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FAMOUS SEAGRAM BRANDS: SEAGRAM'S V. O. • SEAGRAM'S "83" • SEAGRAM'S BOURBON • "ANCIENT BOTTLE" RYE • PEDIGREE RYE & BOURBON

*Bottled in Bond from the World's Largest Treasure
of Fully Aged Rye and Bourbon Whiskies*

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



(Left) Forstmann's twin woolens featured in a Pinewood Green ensemble, trimmed with velvet. The heavier coat fabric and thin dress fabric exactly match in weave and color. (Right) The smarter, newer use of fur is as edging, shown on a coat in Forstmann's Malabar Brown, trimmed with Persian lamb.

Little or no fur distinguishes the really new Autumn fashions. The charm of your costume must therefore depend more than ever upon smart Forstmann Woolens and lastingly beautiful Forstmann colors. Buy these woolens in coats, dresses, ensembles, and by the yard . . . at the leading stores everywhere.

Forstmann Woolens



... hurriedly she hid her feet!



“IT isn’t fair!” thought Jane furiously. “Alice *knows* her feet are beautiful and mine are hideous! She *would* suggest plunking down right here, miles away from my beach sandals or robe. Look at her—waving her nice tanned toes at him and arching her instep! Thank goodness I can at least hide my shame in the sand!”

★ ★ ★

Today, twisted toes, calloused heels and swollen arches are the marks of careless buying. What does it matter if a woman’s hands are well groomed, her complexion faultless, her figure superb—if her feet are gnarled and ugly? For more and more the modern matron or miss must expose her feet to critical eyes.

Until recent years there wasn’t much you could do about it—if you still wanted to be smartly shod. But the makers of Foot Saver Shoes solved the problem—married good sense to fashion—and already, on street and beach,

thousands of women are walking proof of this fact. Notice the next pair of lovely, shapely feet you see. Their owner may not reveal her secret. But the chances are the answer is—Foot Saver.

Foot Saver Shoes do not betray their hidden, patented construction. They look exactly like any smart but foot-wrecking and nerve-wrecking shoes. Yet in each Foot Saver is a slender strip of springy steel which follows the contour of the foot, gives firm support to the curving arch. The heel stays snugly in place, does not ruin the stocking or callous the foot.

There is space for each toe. And when you walk, the vamp yields to the pressure of the expanding foot as easily as a fine glove on the steering wheel of your car, because Foot Savers are shaped over free-walking lasts and made to fit the foot in motion.

Naturally Foot Saver Shoes are comfortable, allow your feet to become beautiful again, relieve fatigue, induce graceful carriage. Above all—

they are *smart*—smart in line, in shape, in detail.

A selected shoe or department store in your locality sells Foot Saver Shoes. If you don’t know which it is write us for the name and we will also send you an unusually interesting booklet of New Footwear Fashions. Write The Julian & Kokenge Co., 26 W. Main St., Columbus, Ohio.

FOOT SAVER SHOES

“*Smart Shoes for Beautiful Feet*”

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The Julian & Kokenge Co., 26 W. Main St., Columbus, Ohio
Please send me your free booklet of New Footwear Fashions
“Smart Shoes for Beautiful Feet.” Also name of the nearest Foot
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Name.....

Street.....

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NEWS...

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"Grammar Schoole"

In 1660, Governor Hopkins founded at New Haven, Connecticut, an institution—a one-room cabin, it was—to give "some encouragement in those forrayne Plantations for the breeding up of hopefull youths for the publique service of the Country in future tymes." Hopkins Grammar School has grown considerably since then, but the aim of the founder carries on, as does the name. Grammar school is used in its original concept . . . as meaning a secondary rather than a primary school.

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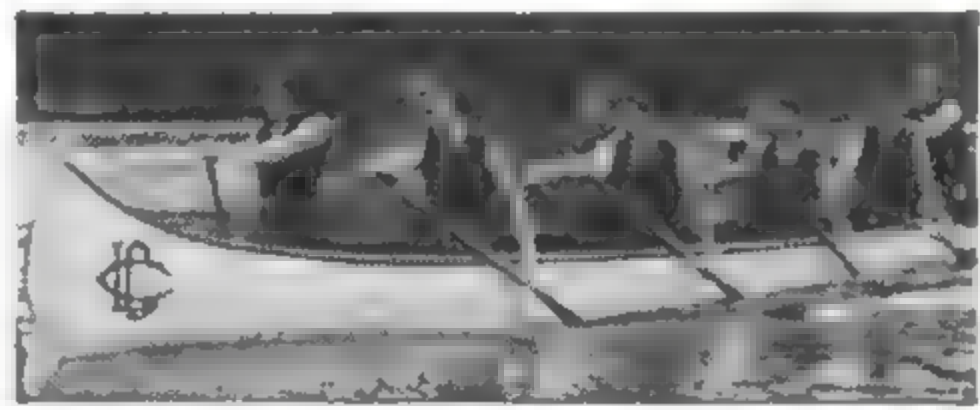
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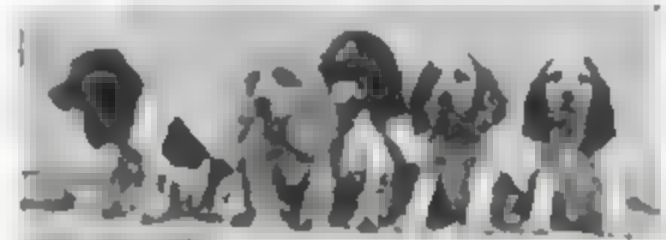
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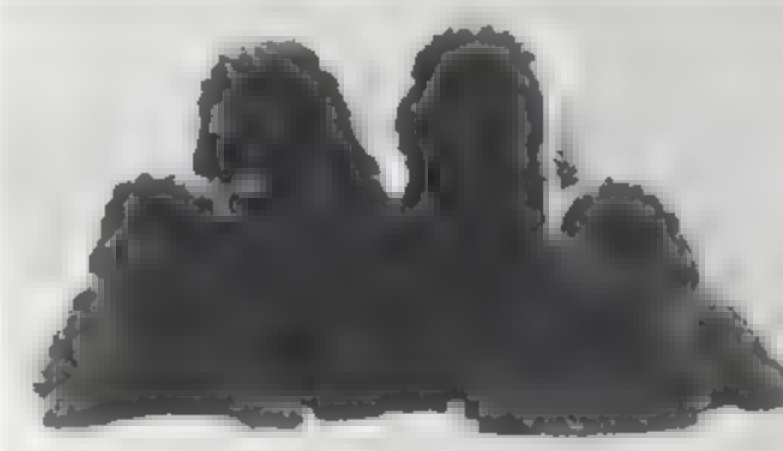
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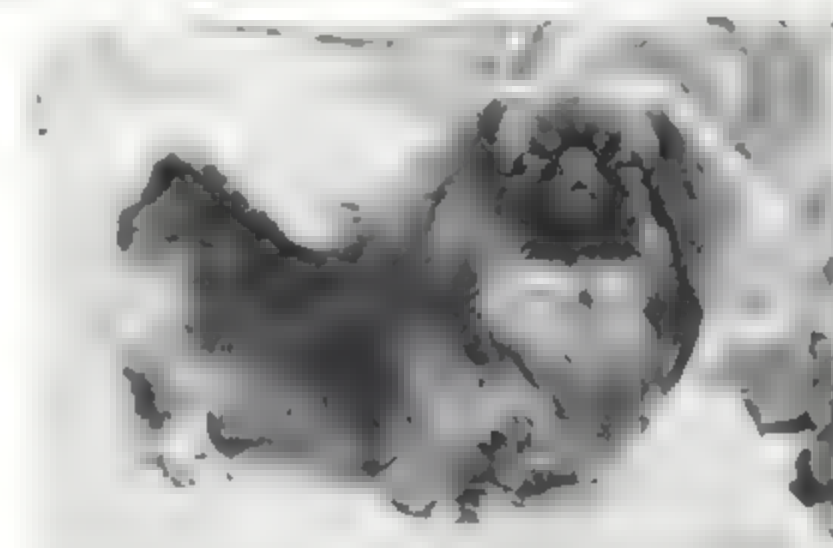
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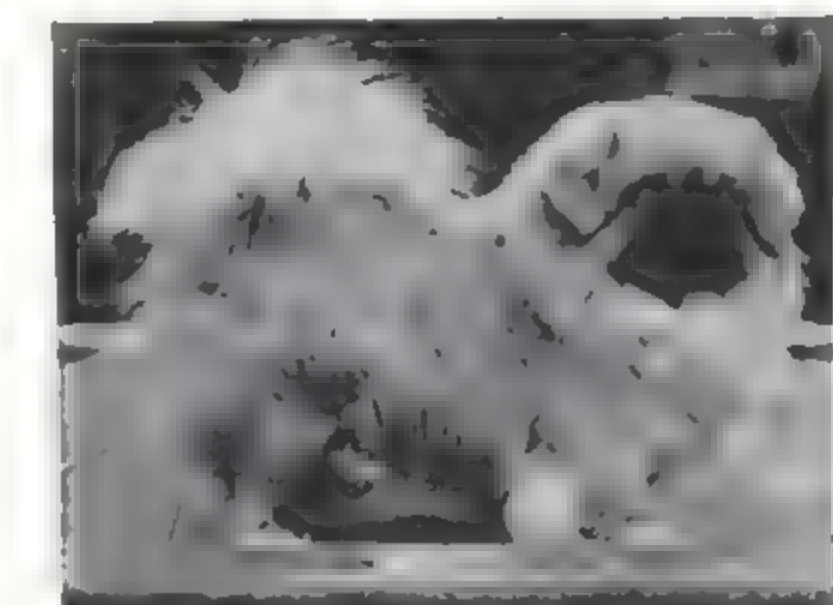
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pass the ribs of a hippopotamus. Your Cocker never retorts with the just rebuke, deserved though it may be, though he has a way of suddenly remembering an errand elsewhere when the plot thickens to the jelling point.


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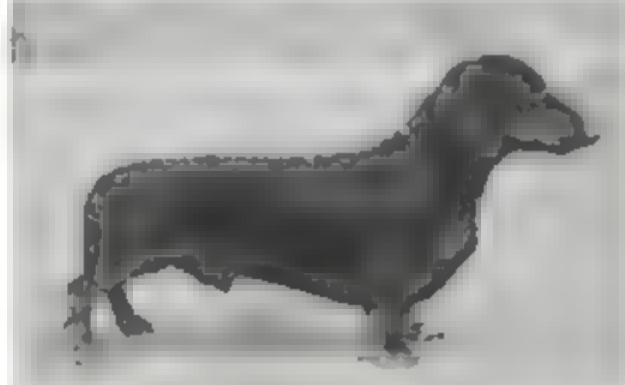


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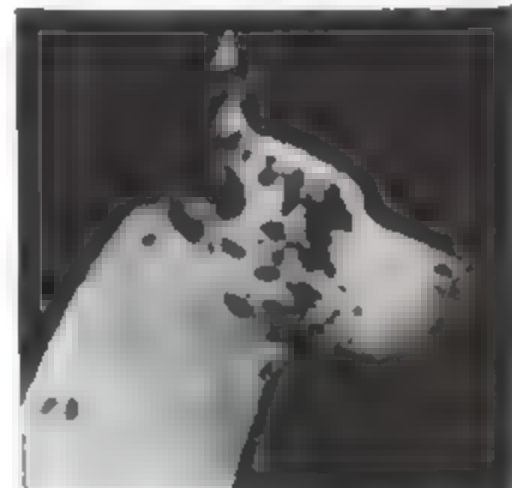
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Coverly Budget
At stud \$35



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His Soul in His Eyes

(CONTINUED FROM PAGE 25)

at least two or three. You must make your heart as tough as good old U.S. steel and look for a nicely balanced head, a distinct "stop" instead of a gradual slope from nose to crown, a square muzzle, a dark eye, a short, compact body, legs that seem neither long nor short but just what legs should be, a down-carried tail and a flat coat without the least suspicion of curl. This curl will cost you points *and* points, if you let it slip by in your choosing, and curly ears, don't forget, are almost as bad as a permanent wave all over. Light eyes and nose are also bars sinister—but you probably wouldn't take to a pup that displayed them. As for color, this can be picked from a sizable palette. If you grew up with a jet black, you won't be attracted elsewhere. But if a red, a liver or a blue-roan is among your childhood memories—go to it and repeat. Look for a good, sound shade—no wishy-washy Cocker will please your friends or the judges. And avoid, if sentimental attachments permit, the pup with the grand white shield on his chest, if he's otherwise solid-color. Why the experts object to it is a high-class mystery to the laity. But they do.



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Sept. 1-2—Niagara Falls Kennel Club, Niagara Falls, New York

Sept. 2—Berks County Kennel Club, Reading, Penna.

Sept. 5-6—New York State Fair, Syracuse, New York

Sept. 7-8—Colorado Kennel Club, Denver, Colorado

Sept. 8—Storm King Kennel Club, Cornwall, New York

Sept. 11-13—Louisville Kennel Club, Louisville, Kentucky

Sept. 11-14—Brockton Agricultural Society, Brockton, Mass.

Sept. 14—Brussels Griffon Club of America, Westbury, L. I., N. Y.

Sept. 15—Tuxedo Kennel Club, Tuxedo Park, New York

Sept. 16—Paterson Kennel Club, Elmwood Country Club, East Paterson, N. J.

Sept. 20—Eastern States Exposition, Springfield, Mass.

Sept. 22—Somerset Hills Kennel Club, Far Hills, New Jersey

Sept. 23—Camden County Kennel Club, Camden, New Jersey

Sept. 28-30—Los Angeles County Fair Kennel Club, Pomona, Cal.

Sept. 29—Englewood Kennel Club, Englewood, New Jersey

Sept. 30—Westbury Kennel Ass'n., Westbury, L. I., N. Y.

Information as to entry blanks, closing dates can be had by addressing the American Kennel Club, 221 Fourth Avenue, New York City.

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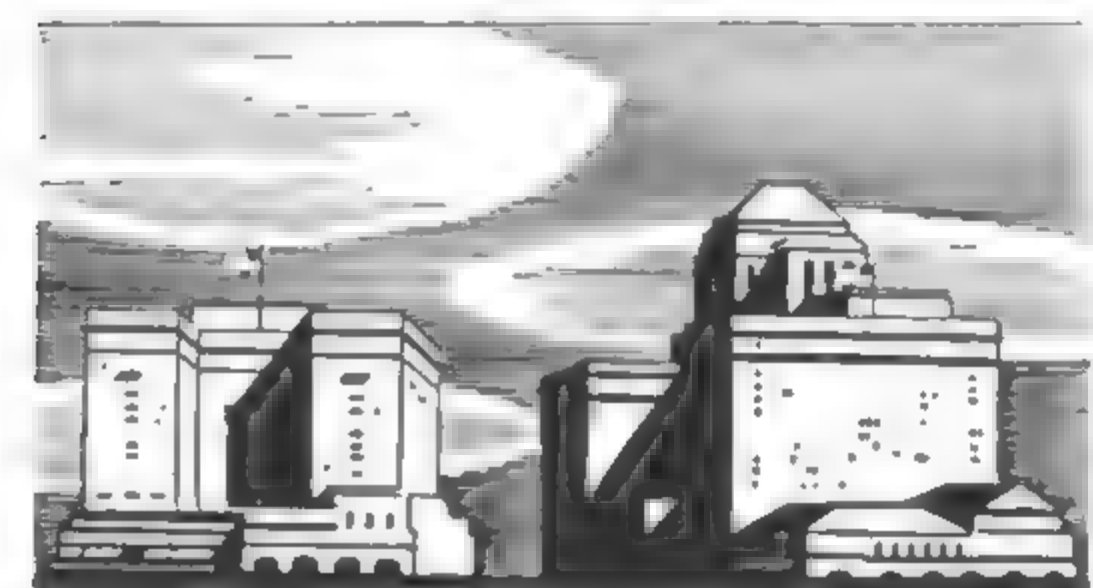
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Atlantic City



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There will be a number of polo games scheduled in September to supply the thrill of real competition. The first of these games, on September 2,

will be between the Danvers Riding and Polo Club and the White Mountain Polo team.

INTERNATIONAL YACHT RACES

The outstanding yachting event of 1934 will be the International Yacht Races between England and America for the America's Cup, which will be sailed off Newport harbour commencing Saturday, September 15, and continuing every day except Sunday for the best four out of seven races. The challenge of Mr. Thomas Sopwith of England, this year, is the fifteenth received by America in the effort to recapture the cup by England, the cup having been first won by the yacht "America" in 1851 on the course around the Isle of Wight.

NEW YORK (Cont.)

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Basin Harbor Lodge. Distinctive family resort. Golf, tennis, fishing, etc. Open to October. Glorious autumn foliage. Lower September rates. A. T. Beach.

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Ritz Hotel. Piccadilly. Overlooking Green Park. In the most fashionable quarter of London. Central heating, famous restaurant and grill room.

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Grand Hotel. This is the summer resort of Royalty. As a social rendezvous, it ranks supreme among British resorts, 200 rooms. Phone 2234.

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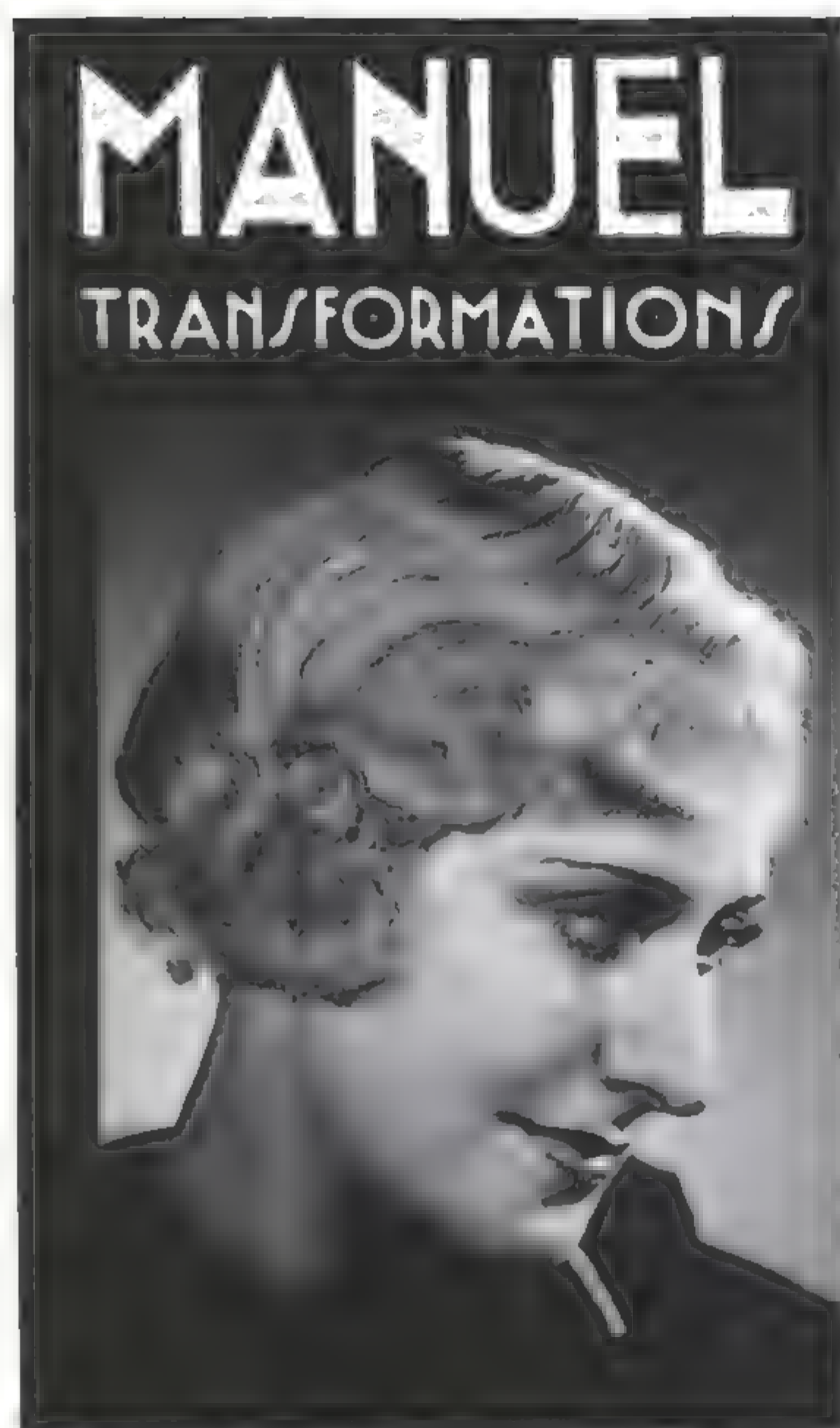


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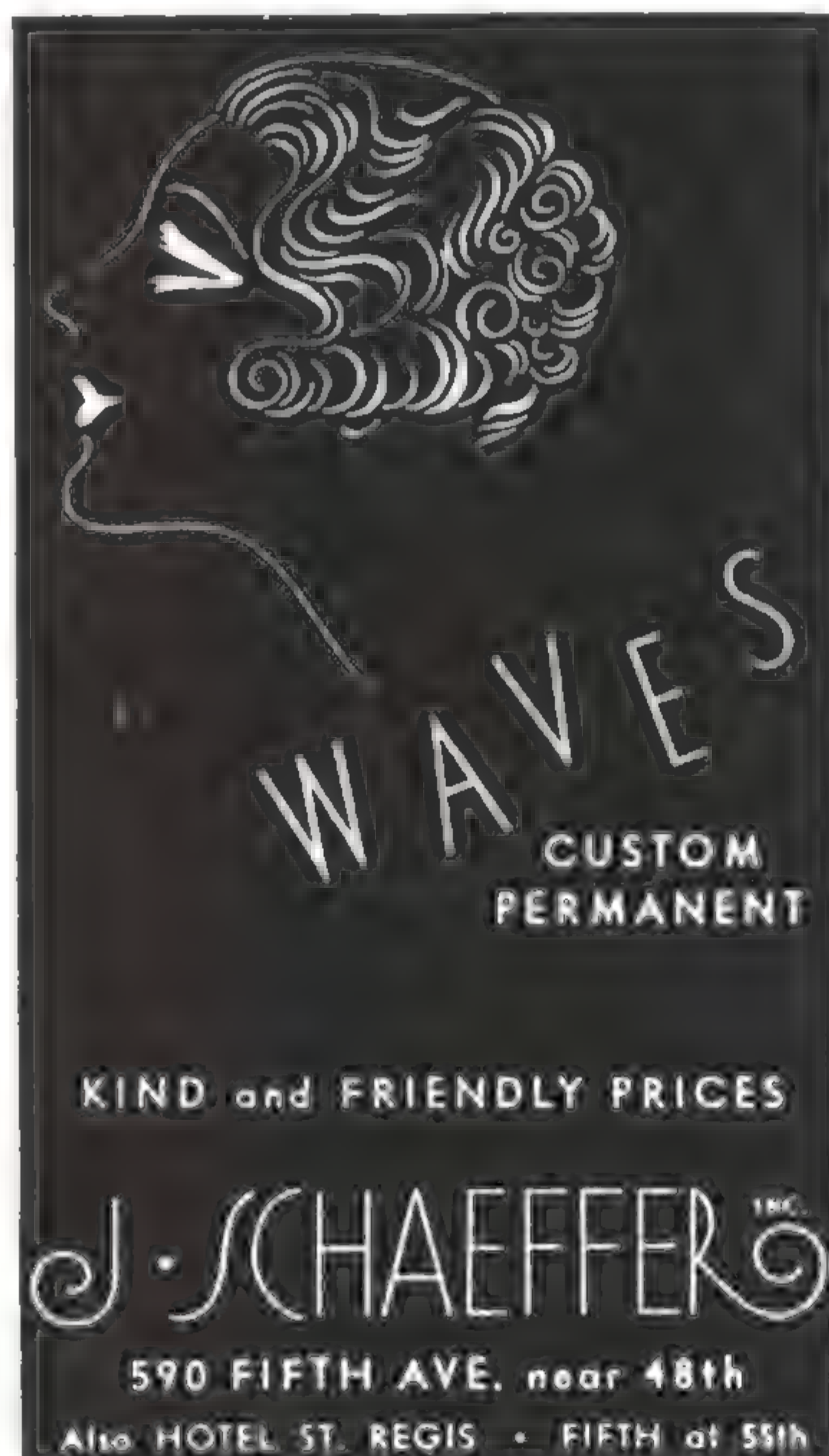
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Vogue Covers

Excursion



• If you're thinking about Newport and the races between British *Endeavour* and

American *Whichever* (defender unselected at the time this is being written) for the America's Cup, and if you are *sans* yacht of your own to get there, here's an idea for you. Get a crowd together, do it early enough to get good reservations, and go up on the Fall River Line.

That enterprising steamship company is offering a special all-expense plan for the week of the races. You embark at Pier 14, in the North River, on a Fall River steamer the evening before any race. You arrive at Newport the next morning. There you change to an excursion steamer and set out for the starting-point of the races. The steamer follows the contestants, brings you back to Newport, and there you get on another boat that lands you in New York the next morning. The whole excursion (meals, accommodations, et al.) comes to about thirty dollars.

Family Trees

• Ancestor worship may be a specialty of the Chinese, but there are plenty of people in this democratic country who get a lot of satisfaction out of it, too. Every one has a family behind him, although not every one likes to remember this fact. However, if you are one who is proud of your blood and want to find out just exactly who preceded you and what illustrious things they did, H. Minot Pitman of Bronxville is the man who will delve as deeply as you want into your genealogy. He will produce proof in black and white (providing that there is proof) of your eligibility to the Mayflower Society, or the Daughters of the Revolution, or any of those organizations that require recognized ancestry. He will write a whole book about your predecessors, illustrated with broad-branched family trees, and have it bound in the best leather and delivered to you in all its glory. If you possess a portrait of a

romantic lady or a beruffled gentleman with an intriguing scar on his face, and your curiosity is aroused to know more about your silent companion, he will search out his past and give you information enough about him to bring him to life. And, in case you want to go and live in Germany, he will produce proof for Mr. Hitler that your family, for four generations back, has had no trace of blood that would cause ostracism. Altogether, he is a splendid man to know if you want to get better acquainted with your forbears.

Genealogy is taken seriously by enough people to make the New York Genealogical and Biographical Society possible—a wonderful place at 124 East Fifty-Eighth Street, filled with volumes about family lore. If you are a member, you can spend your days there discovering fascinating facts about your family and the families of your friends. Non-members are admitted one day a year—which can't be very satisfactory, as it would take longer than that, it seems to me, to work up proper veneration.

Art Notes



• Towards the middle of this month, the Contemporary Arts Association will have an open group show of water-colours and drawings at

the Park Lane Gardens, 299 Park Avenue. This ought to prove not only interesting, but well worth seeing, if the past record of this Association is any standard of measurement.

The Contemporary Arts was formed, in 1929, by an enthusiastic pioneer named Miss Emily A. Francis. It's a non-profit-making membership organization to advance artists in all fields, and it aims to build up a market for contemporary American paintings and to help the mature artist gain recognition. Each season, some nine painters have been presented in their first one-man shows. First books and new authors are also promoted. The Park Lane show will include over a hundred canvases, selected from both inside and outside

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AND
ORIGINALS

the town

the group, by artists who are already known, and by a few who have never before been presented.

Following this exhibition, there will also be a very fine exhibition of oils in the Dubonnet Restaurant at 551 Fifth Avenue, where the walls are large expanses of beautiful oak panelling.

• Now that summer is practically over, it's almost time to put away childish things and start going in for Things That Matter. Collecting modern art, for example, under the wing of the Painting of the Month Club—organized last November by Contemporary Arts, to interest the American public in the younger set among the geniuses. Members of the club meet once a month to hear some authority talk on some phase of creative art, and to watch him present the painting of the month to the lucky holder of the winning ticket. The theory is that once you own a painting you get the habit.

Even if you don't win the painting, you've heard some colourful views on art from such speakers as Thomas Craven, John Erskine, and John Sloan—and been royally entertained by various young dancers, singers, and musicians whom the Contemporary Arts Association discovers.

The painting of the month is selected by a jury of three People Who Know. A well-known painter, to assure the public of the value of the painting as a work of art; a prominent decorator, to make sure it really is the sort of painting you can hang on your wall without its promptly swallowing up the whole room; and a representative of Contemporary Arts. Walter Pach, Karl Freund, Edwina Spencer, Guy Pène du Bois, J. Morley Fletcher, and Thomas Raymond, III, were members of two of such juries; so you can be sure of getting a really worthwhile picture—provided, of course, you're one of the four-leaf clover coterie who go about cornering lucky numbers. The address of the Contemporary Arts Association, the Contemporary Arts Gallery, and the Painting of the Month Club is 41 West Fifty-Fourth Street, in case you're interested—and the membership fee for the club is about a dollar a person, a month.

Vaudeville for Dinner



• Billy Rose has been up to his old tricks again—playing house in unemployed theatres, setting up tables,

serving dinner and drinks, and putting on a show that touches a new high in tempo in his newest place, the Music Hall, at Broadway and Fifty-Third Street. The short vaudeville acts succeed one another with a machine-gun rapidity that doesn't leave you alone with your thoughts for an instant. Clowns, fire-eaters, tumblers, trained seals—I haven't heard such goings-on since I went to the Hippodrome in my early youth. One hundred waiters sing, as well as serve, and, as in his Casino de Paris, there are gigolos for little Miss Lonelyheart. Just follow the green carnation.

The foyer and bars are very Wild Western as to *décor*, although the interior goes pretty red and gold. The Barbary Coast Bar down-stairs is so authentically the frontier saloon that you almost feel obliged to take yours straight, just to be in character. Sawdust, smoke, old ragtime, and a rugged Billy-the-Kid atmosphere. Even the service bar is prosperously paved with silver dollars, and the walls are lined with a collection of old music-hall programs, buxom beauties, and other bits of theatricana.

While the show itself is distinctly not of the girly type, a slight soupçon of sex is contributed by the wishing-well. This bit of side-show cordially invites you to pour your drink down the well to get a glimpse of feminine charms reduced to a pocket-size edition. All done with mirrors, I'm told. Between shows, you dance on the stage, in a grove of birch-trees under a canopy of stars. Incidentally, restrain that impulse to carve hearts and initials on the birches. They're real, and the pride of the place. There are two bands, and things keep humming right along pretty steadily. Billy Rose's Music Hall will probably go right on the visitors' list of Things We Must See in New York, along with the Statue of Liberty and Grant's Tomb.



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BEST HAS IT; REBOUX DESIGNED IT—THIS TILTED-FORWARD TRICORNE WHICH HAS STOLEN THE SPOT-LIGHT FROM THE OVERGROWN PANCAKE BERET AND WHICH IS WORN BY THE LADY THAT ERIC DREW FOR THE COVER OF THIS ISSUE. IT HAS A CROWN OF STRIPED SATIN AND A VELVET BRIM, AND IT'S IN TWO RAVISHING AUTUMN-LEAF TONES. WITH IT IS WORN A VELVET AND SATIN GILET TO MATCH, THAT TIES ITS SCARF HIGH AT ONE SIDE OF THE NECK IN A LARGE BOW, AND A SHORT BROWN VELVET JACKET

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ALISON SETTLE-EDITOR OF BRITISH VOGUE -MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



NUIT DE NOËL

— CREATED BY CARON. PARIS —

Vogue's

FLASHES ON THE BUYERS

HERE you have them—those infinitely shrewd, infinitely critical, cool and canny people through whose fingers the mode of Paris sifts to America: the Buyers, caught by our camera in one of their rare moments of relief from the feverish circus of the Openings. Quick in judgment, salty in humour, these men and women remain poker-faced before the fantastic parade of Pre-War Merry Widows, Lucrezia Borgias, Crinolines, Second Empire lines. Let us introduce them to you:

- Flash 1: Mr. C. J. Oppenheim of Jay-Thorpe (top) crowing to his colleagues, Mr. Harry Lichtenstein and Mr. Bennet, over a hat-scoop.
- Flash 2: Mrs. Mink Jackson and Miss Fira Bennenson (Bonwit Teller) momentarily distracted from their food.
- Flash 3: Miss Ethel Frankau (Bergdorf Goodman) wondering how peasant basques will take in New York, that old-world village.
- Flash 4: Miss Hattie Carnegie discussing the moyen-âge trend with Madame Jane Regny and her husband.
- Flash 5: (Continuing down the column): Mrs. de Warden-er (from Mainbocher) lunching with Miss Taylor and Mrs. Mellen (Fortnum and Mason).
- Flash 6: Mr. Gaston de Clairville (Saks-Fifth Avenue) wondering how his clients will like that peaked turban.
- Flash 7: Mrs. Adam Gimbel (Saks-Fifth Avenue), of the contemplative profile, musing on Cromwellian collars.
- Flash 8 (extreme left): Mrs. Nettie Rosenstein (Wholesale Designer) and Mrs. Blum (Blum's Vogue, Chicago) relishing their wine-sauce.
- Hold them in awe and respect! They are mighty powers, these Buyers. You will wear what they've chosen and like it. And judging from the following pages, you won't suffer!



PHOTOSCHALL



JEANNE LANVIN (BENDEL, NEW YORK; I. MAGNIN, CALIFORNIA)

Vogue Shadows the openings



SUZANNE TALBOT (ALTMAN)

THE dressmakers, this year, practically give you the moon. No one silhouette rules. Be a sylph if you like, in a narrow slip. Break up your shadow with tunic or tiers. Go Greek in fringe. Or—and here is news—sail forth in a picture frock—even a Winterhalter crinoline. The astonishment of the Openings was the return of the *robe de style*. By day, too, it's freedom of dress. On your head—a nine-inch crown or an inch-flat tricorne; a wide Canadian Mounted Police hat or a brimless toque. On your body—fitted tailleurs or loose box-suits; flaring coats or hugging capes. A world of silhouettes cast their shadows through 1935.

• **WALTZ TIME**—What quickened pulses most at the Openings were the silhouettes harking back to waltz days and earlier. Vionnet showed models out of almost every page of history. Greek, Medici, Louis-Quinze, Directoire, Second Empire. All uncannily modernized. One spectacular skirt measures—we got down on our knees and counted—ten yards around. Maggy Rouff's shirred skirts on basque bodices are seven and eight yards round. Go where you will, you'll find a picture frock. *Chez Patou*, Paquin, Schiaparelli, Molyneux. And at Lanvin's, the enchanting one opposite—black paillettes banding a cage of tulle.

• **SWING-BACK**—An outstanding day shadow, this. Outstanding backs, swinging loosely from neck to hem. They break loose on Mainbocher's day and evening coats—and on wool suits, like the black nubby one with a striped taffeta blouse, on page 38. On Vionnet's country capes. Molyneux's box-jackets, too, ripple in back. And Schiaparelli makes a sports coat of a travelling-rug with a back that sticks out miles.

• **TUNIC**—Having shouted, last January, that the tunic silhouette was coming—we gloated to see tunics all over Paris. Made out of nearly everything. Crazy wooden paillettes at Alix. Stitched taffeta and faille over wool and velveteen over taffeta at Lanvin. (The model on page 38 is of black taffeta-and-wool.) Paillettes at Lelong and Mainbocher. Short ones at Patou; tunics with hip folds at Chanel.

• **TIERS**—Double and triple tiers break up many silhouettes. Double-decked Cromwell collars make shoulders slope. Three-tiered models appear in Worth day suits, Mainbocher evening ensembles, Schiaparelli costumes, like the knee-length cape made of Persian lamb in the sketch at the left on page 39, worn with a rabbit-eared velvet toque.

• **UNEVEN**—Thousands of slits gash skirts. Newer still are uneven hems. There's a strong concentration on skirts. Some are draped up, Pre-War fashion, in rounded splits. A few evening hems dip in back. Molyneux's town skirts are boot length. You can see one on a black wool-like silk dress with a velvet-lined cape and red bow, on page 39. You may find yourself in boot shoes, this winter. Worth's mannequins wore them for day, at the Openings.

• **CRINOLINES**—Actually, there's no real crinoline about, but the shadow of crinoline days is unmistakable. Look at the one from Maggy Rouff—of black satin, velvet banded, on page 40. Not only are there enormously full skirts, but basque waists often collared with Irish lace; off-the-shoulder neck-lines, very Southern belle-ish; and muffs.

• **STEM**—One night a week, you may wear a picture frock, but the other six, it will probably be the stem silhouette. Molyneux and Augustabernard are wildly successful with it. See, for instance, Molyneux's black velvet sheath with a tulle ruche, on page 40. There are narrow tube evening dresses, often unbelted. Straight day dresses with highish collars. Straight tailleurs. Straight box-suits.

• **MANTLE**—Exciting evening wraps are full, full, full. Enormous, enveloping mantles. Arabian, like Alix's extravagantly full burnous (made of fleecy wool in pale blue and worn over a grey ciré satin dress—on page 41). A doge's coat, like Vionnet's blue velvet one, spreading out incredibly. Or Worth's flaring black velvet wrap.

• **WINGS**—Somewhere, some place, in many silhouettes—wings jut out. Fur-edged flanges—on Patou's long rose-red velvet evening coat bordered with rich bands of silver fox, shown on page 41. Fur or fabric folds on Lanvin's day capes. And butterfly wings form Chanel's back décolletages.

• **CLITTER**—Gold and silver are squandered. Paillettes, sequins, spangles—all that glitters is good. That goes for Cellophane, too. A good example is Lelong's bloused dolman cape and tunic of black velvet with paillettes spangled in rows, over a silk crêpe skirt and shown on page 42. Metal is shot through velvet, taffeta, moire, wool.

• **WINEGLASS**—Still another new silhouette is Augustabernard's inverted wine-glass. The body a mere stem—and just above the ground, curved, extended fulness. You can see it in Augustabernard's heady wine velvet dress, on page 42.

Swing-back



MAINBOCHER (ALTMAN)

Tunic



JEANNE LANVIN (ALTMAN)



SCHIAPARELLI (HATTIE CARNEGIE)

MOLYNEUX (SAKS-FIFTH AVENUE, NEW YORK AND CHICAGO)



Crinoline



Stem

MAGGY ROUFF (JAY-THORPE)

MOLYNEUX (MILGRIM)

Mantle



ALIX

Wings



PATOU (BERGDORF GOODMAN)



Glitter

Winglass

L. L.

LUCIEN LELONG

AUGUSTABERNARD (WANAMAKER, NEW YORK AND PHILADELPHIA)

Draped skirt and tunic

Look at the right for three important trends. First—that jet beaded tunic sashed with pink velvet. Second—that satin underskirt, slit and draped up the front. Third—the hat with a veil. This is Mainbocher's new evening costume, and a striking illustration of the way you will want to look about six nights out of seven in the winter of 1935. The jewels worn by the lady in the photograph are from Boucheron and the decoration is from Jean-Michel Frank, both in Paris



HOYNINGEN-HUENÉ, PARIS

MAINBOCHER (MILGRIM)



VIONNET (HATTIE CARNEGIE)

HOYNINGEN-HUENÉ, PARIS

The fullest skirt in Paris—on the opposite page. Ten yards round the bottom. Sixteen black tulle ruffles, all stiffened with horse-hair—an extravaganza by Vionnet. The black taffeta bodice hooks quaintly up the front; the shoulders are hidden under a fichu. In two outstanding dresses, Vionnet suggests the looped hip treatment of 1880—but with no museum stiffness. The one at the right, of pale blue moire, has a looped décolletage, repeating the hip loop, and all its fulness in back. Boucheron jewels



HOYNINGEN-HUENÉ, PARIS

VIONNET (STEIN AND BLAINE)



HOVNINGEN-HUENÉ, PARIS

Chanel's newest bib turns over at the edge, framing the neck amusingly. It's made of white jacquard satin on a dress of black jacquard satin with a serpentine motif; from Wanamaker, New York and Philadelphia



HOYNINGEN-HUENÉ, PARIS

Lucien Lelong's huge turn-over bib of grey astrakhan collars a navy-blue wool coat, slightly fitted and with revers and twelve buttons. Rose Valois tricorne. Coat from Saks-Fifth Avenue, New York and Chicago



SCHIAPARELLI (BONWIT TELLER)

HOYNINGEN-HUENÉ, PARIS

Schiaparelli does the startling again! Runs rope through the top of a peasant-apron skirt, leaving the front flat and bunching all the fulness in back. She ties this skirt over a skimpy, square-necked bodice—making a picture frock of silvered white lamé

A complete antithesis of the picture frock on this page is Augustabernard's grey crêpe dress on the opposite page. It's an unbroken, uninterrupted body-wrapping sheath, ending in a train. Knots in back leave the shoulders bare. Boucheron's jewels



HOYNINGEN-HUENÉ, PARIS

AUGUSTABERNARD (BERGDORF GOODMAN)



HOYNINGEN-HUENE, PARIS

Maggy Rouff brings back the cutaway Jacobin jacket—in a suit of Rodier black wool brushed with polecat hairs, with a plaid blouse. Rose Valois felt hat; Maggy Rouff gloves. Suit, Bergdorf Goodman



HOYNINGEN-HUENÉ, PARIS

Worth's thigh-length coat — ninety per cent. nutria and the rest hairy navy-blue wool, with a military collar. The dress beneath has a leather belt and metal medallions. Worth made the hat and gloves, too



AMERICAN BALLET PUPILS IN ANTHEIL'S "DREAMS"



SEASON'S TURN

THE time of red-barn drama, of Melpomene gesturing from jitneys, is over. But it left its mark. It proved, this summer theatre, that the silly season was confined to Manhattan; and that the wide stretches of the continent—the brooks and the fields and hard wooden benches—witnessed the really vital aspects of the show-world. Never have the summer companies, housed in shacks from Maine to Colorado, thriven more. In these rural incubators, the Broadway hits of this coming winter have been nursed to life, and the failures given a merciful, quiet death. Laugh no more at red barns; or at actors in shorts muttering to themselves in forest paths.

The old forsaken mining town near Denver—Central City—saw perhaps the theatrical sensation of the summer barely a month ago—"Othello," produced by Robert Edmond Jones with an astoundingly impressive cast, the pivot of which you see at the left. From all reports, the occasion transcended all hopes. Huston was magnificent; his wife, Nan Sunderland, showed new powers as Desdemona; and Kenneth MacKenna and Helen Freeman—the Iago and Amelia—did noble jobs. Jones, it seems, cut the play down to nine scenes with only one intermission, considerably



WALTER HUSTON, THE OTHELLO OF CENTRAL CITY

NELSON



REMIE LOHSE



IN SHOW-LIFE

shortening Othello's part and entirely omitting the character of Bianca. A great many New York critics and notables went out to Denver to see the production, and James Abbey covered it for the *London Post*. All of which means that the ashen mountains of Colorado guarded a considerable treasure.

Noel Coward's likeness adorns this page for several reasons, general and specific. The precious posture, for one thing, is a fantastic foil for the dour Othello opposite; second, it shows him as he appeared in his recent brain-child, "Conversation Piece," in London (which is coming to New York this year with Yvonne Printemps, but without him); third, he is the creator of the play, "Point Valaine," which will draw the Lunts from their Wisconsin refuge to Broadway sometime this winter, but which nobody seems to know very much about. Besides and beyond all this, Coward is news—always. And so are the Lunts, whose return from Europe we hail with delight. The four personalities on these pages are in themselves enough to prove to any doubters the richness of the living stage. They are as brilliant, as gifted, and as magnetic as any four people connected with the theatre in any era. (Continued on page 39)



HORST

NOEL COWARD IN "CONVERSATION PIECE"



CECIL BEATON

THE INCOMPARABLE LUNTS



THE DOORWAY OF THE CRIPPS' FARMHOUSE



MRS. TALBOTT IN HER GARDEN AT KINGSTON



LUNCHEON ON MRS. TALBOTT'S TERRACE



VEGETABLES AT THE CHELSEA FLOWER SHOW

FOREVER ENGLAND

AS SEEN BY HIM

THE restfulness of England lies in its permanence. The good things never die there; and what once had quality always has quality. Fads may sweep over it, Fascism roar, and the orators in Hyde Park denounce the structure of things, but there will always be Burberrys—and women in tweed skirts—and tiaras.

We talked of tiaras at luncheon, the other day. In America, of course, they became a rage. Then Fourteenth Street bought them, wore them—and killed them. The very women—the aristocratic women—whom they most became, dropped them in quick revulsion. The tiara became a gaudy adjunct for gaudy heads. But in England, it's quite different. If a woman has a tiara, it's apt to be a real one. And, if it's a real one, it was probably worn by her mother—and will be worn by her daughter. Tiaras belong in countries coloured by the dignity of courts; and England and Italy are really the only lands left where women have not yet broken up their tiaras and made them into clips.

It is said that Lady Morvyth Benson, at the first court of the season, looked "really magnificent in her family tiara." So does the Princess Bismarck, when she wears her tiara at the Opera, and so do Lady Dufferin and Lady Milbanke and Lady Honor Channon. Tiaras literally crown their beauty, give regality to their walk.

But it isn't only the tiaras. The whole standard of dress is different in England. The social background of a court has a far-reaching influence on the manners and customs of a country; and the ultra-chic woman of Paris—whom we grant is the best turned-out woman in the world—(Continued on page 94)



LORD BROWNLOW, MRS. LEO D'ERLANGER, LADY BROWNLOW



MR. TALBOTT, READY FOR POLO



JOHN MCMULLIN

LADY CASTLEROSSE IN THE NEW TYPE OF CAR THAT ALL SMART LONDON IS USING



LADY JULIET DUFF LEAVING CLARIDGE'S HOTEL



MRS. JULIE THOMPSON



MISS BEE PATTERSON AND MAJOR REX BENSON



CECIL BEATON

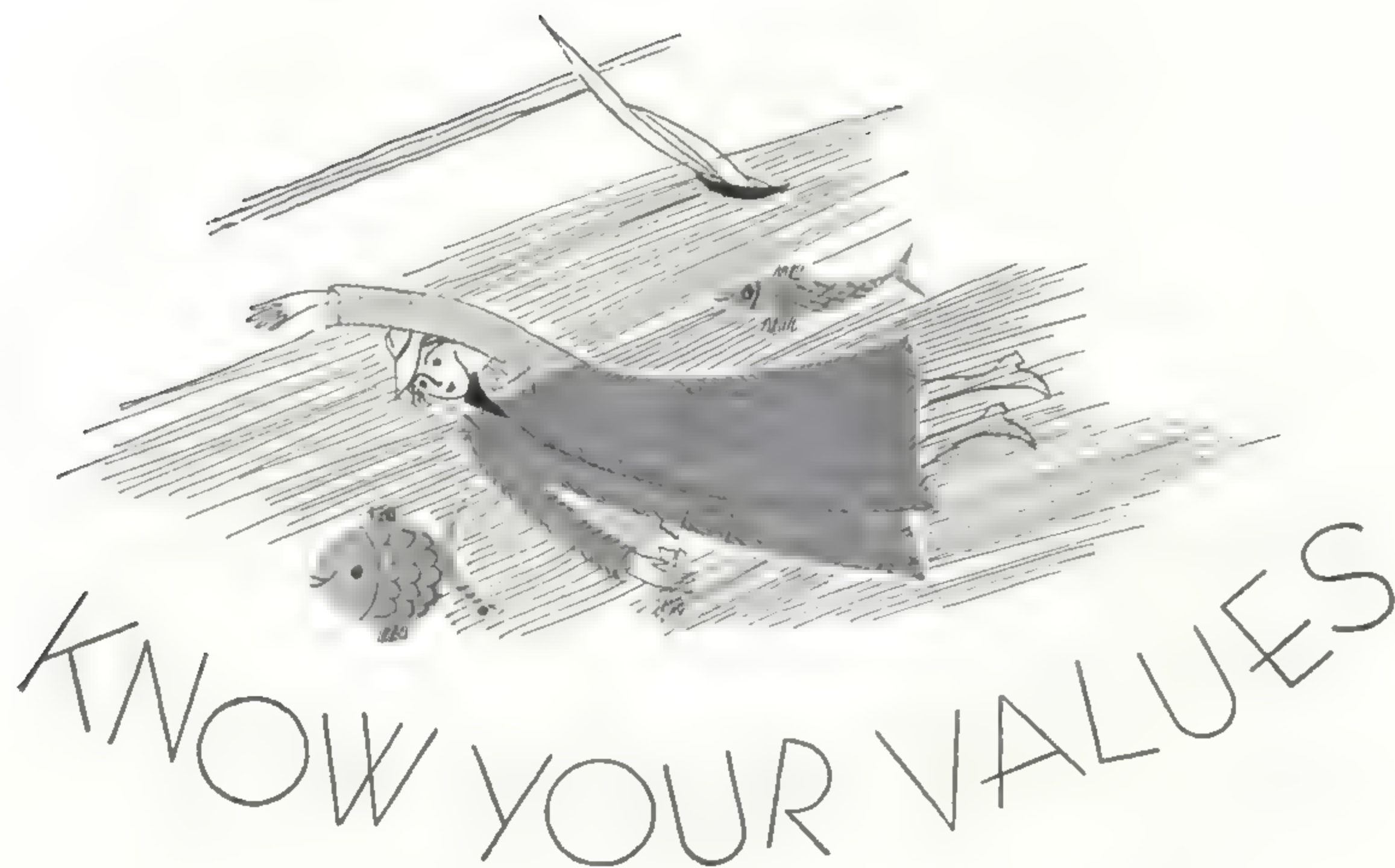
PRINCESS KARAM KAPURTHALA IN HER TULLE CAPE FROM PAQUIN



LADY ANNE BRIDGEMAN

TWO LONDON SUCCESSES

Here are two very young beauties who made sensations this season in London—the Princess Karam Kapurthala, the dark, slender wife of young Prince Karam, who is the son of the Maharaja of Kapurthala; and Lady Anne Bridgeman—blond and typically English, the sister of Lady Joan Bridgeman and Lady Diana Abdy. Princess Karam is wearing the enchanting evening wrap which Paquin made for her of tête-de-nègre gauze, with innumerable little ruffles, a short, rounded train, and no sleeves. Small pale pink gardenias are tucked under the ruffles around the shoulders and over the arms, and the little Princess usually wears this over a silver or pale pink Indian sari, accented by her long ropes of beautiful pearls and dangling Indian earrings with pear-shaped pearls



WE ALL know the woman who walks in the rain to save taxi fare, although her shoes will squeak afterwards, her velvet coat and her stockings will be spotted, and her hat will droop from the dampness. We laugh at her false economy and go, ourselves, to buy cheap chintz curtains that fade in the sun before they have been up two weeks. There isn't a woman in the world who hasn't a pet economy that, in the end, turns into an extravagance. Ours is buying puppies cheap from unknown sources, in the belief that they will turn into blue-ribbon winners. Vogue is full of missionary zeal and would like to correct this feminine weakness by giving a few suggestions on when it pays to be extravagant, and when it doesn't. Not that we champion extravagance, but we are good, and sane, and insistent on the subject of values.

For the last few years, many of us have fancied ourselves as amateur economists. We even went through the phase of making our own tooth-powder to be sure that we were getting full value and not paying for a fancy box. It was just another extravagant economy, as we experienced no satisfaction from the few pennies saved by brushing our teeth with a dull-tasting mixture of powdered soap and chalk. Besides, the baking-powder tin in which we mixed it was a blot in our bathroom. Now the reaction has set in, and we have decided that personal satisfaction is a large factor in value.

Perhaps there are a few mortals who don't have to practise economy somewhere; personally, we feel that they must miss a lot of fun. The excitement of having to scheme for what you want adds a zest to life that is equal to nothing else. The important thing is to know what you want, to have your personal values straight, and to apply your economies where they hurt the least. If, for instance, you are the type of woman who spends a good deal of her time at home and whose centre of interest is there, indulge your extravagances in your home, where they will give you the most pleasure, and economize on other things. If, on the other hand, you are the type who lives and breathes for the impression you will make in the first-night audience or at a race-meet, lay your extravagances on your back and economize in your home. A \$250 dress in the latest fashion and the best quality is overflowing with value if it adds to your

self-confidence and your personal satisfaction in life. It isn't worth a thing to you if you don't care particularly how you look and have to take the money away from something that will give you a more lasting pleasure.

There is a well-known hostess in New York whose two points of pride and interest are serving divine food and being one of the best-dressed women in town. With a limited income, obviously, she has to practise economy somewhere. Instead of hiring an expert chef, she has an inexpensive cook, and she herself whips up the fine sauces and rare dishes for which her house is famous. With a quick change of clothing, she descends the stairway after all her guests have arrived and makes a breathless impression in a beautiful and expensive gown. This effort wouldn't be worth while to most people, but this woman knows what she wants and divides her extravagances and economies so that she can attain it.

In the part of the country where horses are the prime interest, you will often find the nicest people living in modest houses with, perhaps, no servants at all—while their horses are stabled in comparative grandeur with a groom to care for their every need. The lady's wardrobe may consist only of a few old, but good, sweaters and skirts and a few simple, inexpensive evening dresses; but her boots and her riding-clothes will be custom-made, probably in England, and of the best quality. There is nothing inconsistent about such values. They are tailored to fit the personal need. The woman who is consistently economical in everything may be very admirable, but she is not apt to be very interesting. No woman can say that she has lived until she has committed some wild, unreasonable extravagance and balanced it with drastic economies. This was more or less the spirit behind our early Christian martyrs—and they seemed to get quite a lot out of life.

Regardless of all personal values, however, there are certain things in your wardrobe and in your household that only serve their purpose if they are of the best quality: wool, leather, furs, and silk are the outstanding things in clothing; rugs, furniture, curtain and upholstery fabrics, bedding and linens, and all permanent fixtures, in the household. We might take wool as a shining example. What you look for in wool is warmth, (Continued on page 96)



JAY-THORPE • ROSE AMADO

STEICHEN

TWEED TRIUMVIRATE

- That yellow-green in the suit farthest left is an important new shade, especially with brown accessories. Important, too, is the hairy wool swagger-coat, belted in front and flared in back, over a bubbly wool dress. Brown felt hat; Jay-Thorpe
- The second ensemble has the same slim line, accented by a black galiak cape that swings towards the back, over a black wool dress. The black velvet hat is a new version of the tricorne, with an upstanding feather in back; from Madame Pauline

- Look below to see how a tweed suit should look, this autumn. The fabric is perfect—in a soft green, with a herringbone weave and the new hairy look. The square jacket is belted to give a slim line. The mustard-yellow accents are chic—used in the gloves and the Persian design of the scarf and the handkerchief. Arthur Gilmore made the jewel-case cover out of the suit fabric, and Hattie Carnegie has the complete outfit, green felt hat and all. The smart chair is from W. and J. Sloane



HATTIE CARNEGIE

DIAMONDS

SHINE IN NEW RÔLES



HORST, PARIS

Here is something new in jewellery—diamonds set separately, one by one, in tiny platinum mountings that clip on a few hairs of your head and stay firmly in place. It was the lovely effect of the precious stones worn by the Indian princesses close against their skin that gave Cartier the inspiration. The first photograph shows ten—not linked together, but clipped in a shining row that follows the part in the wearer's coiffure



With a dozen—or even less—of these new Cartier jewels, you can make a variety of enchanting arrangements to suit your own coiffure. The second photograph (on the opposite page), for instance, shows nine diamonds following the hair-line straight across the forehead and a tenth clipped against the temple. The little platinum mountings are made like miniature curling-tongs with one branch round and the other branch hollow

The lady in the photograph at the left on this page has arranged her hair in a swirl and used several of the new Cartier jewels to achieve a distinguished effect. One large stone has been clipped to the hair in the centre-front, and a smaller one on each temple. You press little springs, to open the clips—and when you cease to press, they snap together again so firmly that you need have no fear of losing your charming jewels

Cover your ears with the new and dazzling diamond ear-clips worn by the lady in the photograph directly above. Boivin has made these jewelled clips for the Princesse Jean-Louis de Faucigny-Lucinge and for other smart women in Paris. Of dull, unpolished gold, studded and latticed with lovely, glittering diamonds, they are a delightful expression of the Oriental feeling in jewellery which is so chic for evening wear this season



SUZY (BEST) • ROSE DESCAT (FLORENCE REICHMAN INC.)

Register both the shade and the shape of this new Suzy melusine felt hat. The grape-blue is one of the most talked-of autumn colours. The brim, turned sharply up on one side, is a front-page head-line. Robert Piguet's mink cape is nothing but a pair of sleeves hitched to a necklace and worn over a wool dress. And the novel brown antelope bag, long and narrow, was designed by Azka and has two prystal strap anchors

Another new head-line is Rose Descat's felt hat, like a gallant musketeer's. It shoots high on one side and low on the other and combines two of the liveliest autumn browns—prune-brown and russet-leaf. Maggy Rouff's nutria-trimmed wool elbow-length cape echoes the darker tone, and the soft antelope bag from Model echoes the lighter one. Notice the handles and the novel new shape—very deep like a field-glass case



MARIA GUY (JAY-THORPE)

A turban. A stole. And the new cypress-green shade. Three fashions headed for an illustrious future. Maria Guy twists this flattering maharajah turban so that your forehead curls show—twists it out of Bianchini's metal-striped velvet. Lucien Lelong's mink cape-stole has long ends that fall nearly to the knees, and the square Azka bag is as deep as a miser's purse and has handles like bright green prystal horseshoes

HEAD-LINES, AUTUMN 1934



SCENTS

and sensibilities

NOSES, alas, are not what they used to be when Cleopatra, Elizabeth, and Mother Eve were girls.

If you are one of the classic clan and believe that the old order forever changeth, what follows will confirm all your melancholy suspicions. We are discovering through the esoteric agencies of testing psychologists, bucolic poets, and perfumers (when they dare admit it) that every day in every way our olfactory nerves get worse and worse.

The Greeks knew a few things about scent and the art of blending it, which we, half-hypnotized by gasoline fumes as we are, have let slip by us. Musk used to be one of the greatest little aids to happy marriages in all four directions of the compass. And so was mint. And so were rose and violet. They are to-day for those who have a nose for nuances. The trouble is that only a very few fastidious modern women remember that perfumes still are the most piquant of all the Devil's Darling Advocates. The indiscriminating go about smelling indiscriminately, of course, of indifferent essences.

It was *not* ever thus. A glance at the history of this most mysterious of all sensual handmaidens will convince you. The word perfume means, literally, "through smoke" and indicates that the oldest perfumes were probably incense. If you are interested in the oldest recipe for "through smoke," you have only to look in the family Bible and read how the Lord gave Moses specific directions for mixing myrrh and other things to burn on the altar of Jahwah.

The Jews, like the Egyptians, used to flavour their food and drink with perfume. But the Egyptians went the Jews one better in almost every other respect. Myrrh, spikenard,





cinnamon, aloes, olibanum, sandalwood, frankincense, all these things were known to the ancient rulers of Egypt and used in profusion. During the highest splendour of the Dynasty, the people were admonished to be sure to perfume themselves every Friday as a religious rite, and, during the really great festivals, incense and aromatic woods were burnt in the streets; foods, sweetmeats, clothing, wigs, trinkets, all were filled with fragrance. Whatever else may have been lacking, the ancient Egyptians staggered about smelling very bravely.

This brings us right up to Cleopatra and Antony. Cleopatra, who has a reputation for so many things, also has a reputation for having used more perfume than any ten thousand women either before or after her. She is said to have spent four hundred denarii on some spices with which she anointed her hands a single time. And Shakespeare tells us, though he was not there, that the sails of her barque, the one in which she week-ended with Antony, were so perfumed that "the winds were love-sick"—which must make some kind of record surely.

So clever were those Egyptians at blending and inventing new perfume combinations that to-day, for all our chemical duplication of odours, we do not begin to compete with them. Of the many famous bouquets, Kyphi was famed near and far. Plutarch was so impressed with its properties—which were supposed "to lull to sleep, allay anxieties, and brighten the dreams . . . it is made of things that most delight in the night, and exhibits its virtue by night . . ."—that he gives the ingredients, sixteen of them. Should you favour employing an afternoon with alchemy instead of bridge, you might try mixing honey, wine, cypress, raisins, myrrh, aspalathus, seselis, stoenanthus, saffron, dock, juniper (greater and lesser, do not forget the lesser), cardamom, and aromatic reed. Afterwards, of course, the husbands of your best friends are supposed (Continued on page 83)





Schiaparelli is putting silver and gold into wide circulation. Silver plumes frost the satin surface of this ensemble with an Empire dress, square of neck-line, and a short stiffened cape that bursts into a flattering Elizabethan ruff



Mainbocher sends you forth at night in sleek wools and a needle-narrow silhouette. His broadcloth dress at the left, above, has its stem-like line broken by a swinging back cape; the other, of wool, by a three-tiered skirt



STEICHEN

THE NEW RIPPLING MINK COLLAR ON A BLACK COAT WORN BY MRS. ROBERT JOHNSON; BERGDORF GOODMAN

SHOPPING GUIDE

Your Coat

• You want to shop this week. That is almost certain. You want to stride into the new season in new clothes—without making errors. What is new? What will be good? Here, in a few pages, is Vogue's autumn guide to what you will find in the better shops—high points of the American collections.

• **SILHOUETTES:** First, for your cloth coat. Slightly fitted bodies, about the same length as last year, slim and sleek as possible. Sleeves definitely straighter and simpler. More belts. A revival of the double-breasted "Chanel" line.

• **USES OF FUR:** Sleeves or long cuffs of fur that you tuck your hands into, like a muff. Collars apt to be flatter—less fur massed around your ears than before. The ripple collar is new and flattering, and wider and wider are the fur revers.

• **DETACHABLE FURS:** A new boon! Buy your cloth coat early this year and have a separate fur piece, as well! Stole collars come off. Luxurious silver fox collars turn out to be detachable capelets. Fur scarfs tie around the neck. Whole fur jackets and vests may be removed from plain coat bodies.

• **COLOURS:** Black, of course, and it has great life in heavily ribbed woollens. The browns—usually taupe-ish or plum in cast, or the opposite extreme, very reddish, for sports. Much green is to be seen—in rich, deep shades.

• **FURS:** Mink, and silver fox, of course, Persian lamb. Alaska sealskin and Hudson seal. Plucked muskrat. Nutria, for sports. A smattering of mole and skunk.

• **THE COATS SKETCHED:** First, at the lower left, a good English type made of herring-bone tweed in beige and brown. Beside it, a wool coat topped by a new silver fox collar with two heads in front; both from Saks-Fifth Avenue. Above, at the right, those muff-like fur sleeves—made of brown kolinsky, on a velvet evening coat from Milgrim. Under it, another Milgrim coat with Persian lamb revers on black ribbed woollen. In the centre, at the right—a double-breasted beige tweed coat, belted in back, with muskrat revers, from Bonwit Teller. Below it, a detachable mink smock over a black coat. Saks-Fifth Avenue has this with Persian lamb. At the lower right—a coat of ribbed black velvet over a green wool dress; Jay-Thorpe.

• These models are available in other cities—see list on page 106.





STEICHEN

Huge Hudson seal sleeves on a jacket-dress of red Forstmann wool; Jay-Thorpe. A bright green burlap-tweed suit with a tunic-coat over a black silk tunic-blouse; Bonwit Teller. Hats from John-Frederics

Your Suit



• **IN OUTLINE:** Have one of the new tunic-length suit coats fitted snugly around your waist, and see how slim you feel. The suit at the right in the photograph opposite is a good illustration. The little flare at the knee, or just above, gives a wonderfully flattering line. Equally new is the loose, straight-hanging coat that has replaced the swagger. It varies from finger-tip to seven-eighths length. The jacket-suit, hardy perennial, survives, usually classic in cut, with a bright blouse.

• **ENSEMBLES**—back with cheers and flag waving. We have missed these put-together costumes that are perfect first autumn outfits. A wool dress with a loose coat or jacket is a sure-fire first purchase.

• **FORMAL SUITS** have new importance and are not such a luxury this year. Because there is a feeling for using elegant fabrics in a casual way, these suits don't look overdressed. Velvet is tailored in simple ways, lamé blouses have simple little collars.

• **VESTS** are a field for your originality, this season. They may be of fur or fabric, but they are always smart under loose coats or jacket-suits. Sometimes, they're attached to the coat.

• **USES OF FUR:** See the coat notes. Again, the fur sleeves—like those on the red woollen suit shown opposite, and stole effects, detachable pieces, and revers. The occasional use of fur banding has great chic—particularly on coloured woollens.

• **THE SUITS SKETCHED:** First directly left, one of those more formal models we've been talking about. It's made of rose-red wool with wide skunk revers. Bonwit Teller has this. At the top of the page, on the seated lady, a grey-and-beige Linton tweed suit with a lynx stole on the seven-eighths length coat, from Bergdorf Goodman. Beside it, a suit of washable velveteen—yes, washable—checked in black and white, from Russeks. At the left in the middle group, another formal suit—of black wool with a coat with silver fox revers and a silver metal blouse. Bendel has it. Its companion, with the leopard revers, scarf, and muff, is a Jay-Thorpe suit of black wool. At the left in the lower group, a super-tailored black wool suit with a bright red crêpe blouse as a smart accent—another Bonwit Teller model. And at the lower right, a jacket-dress—the dress of raspberry-red and dull blue plaid wool; the gob coat of blue wool with plaid revers; from Gervais.

• These models are available in other cities—see list on page 106.





Your Day Dress

- **SIMPLE LINES** with the interest on fabrics rather than complicated cut or trimming make the new dresses distinguished. You'll find the loose armhole pretty consistent, and a pencil slimness to the skirt. Neck-lines are still highish, but softer and more flattering. Skirts may be a smitch longer.

- **THE TUNIC** is enormously popular and has just enough formality for afternoon wear.

- **PATTERNED WOOLLENS** are frightfully smart for the first street dress and equally good under a fur coat later. Plaided black wool, for instance, or black polka-dots on grey.

- **VELVETS AND LAMÉS** are news because of the way they are used—made as simply as any little crêpe frock. The mouse coloured dress that is shown on the opposite page is a perfect example of the careless air that is so smart this season. There are even lamés woven with wool, and severely cut. And luscious metal lamés, in informal stripes or dots, tailored like shirt-waist frocks!

- **MEDIAEVAL INFLUENCE** creeps into the collection of one of the best designers. Grand crêpe and woolly crêpe dresses have monkish lines, with loose sleeves, simple neck-lines, and long corded belts. All in all, it's a comfortable mode, but not easy—for these simple frocks must be subtly done.

- **COLOURS** will depend on your fur or cloth coat, of course. There's a greenish-gold shade that is marvellous with brown furs, and the velvet and velveteen shades are subtle and interesting. High Kelly-green is especially grand with your black coat.

- **THE DRESSES SKETCHED:** First, at the upper left on this page, a patterned woollen for your first autumn street dress—grey-and-red plaid, trimmed with a stitched red velveteen scarf; from Hattie Carnegie's Ready-to-Wear. Beside it, a simply cut velveteen street dress in a subtle peacock-blue shade, with a non-chalantly flung-open collar, from Best. Under it, a black woollen street dress ties a black-and-white plaid velvet scarf in a huge bow to soften the high neck-line; from Milgrim. At the extreme left, an example of the smart tailored shirt-waist type of dress in black-and-red checked silk with a black velveteen collar; from Saks-Fifth Avenue. Beside it, a deep blue velveteen dress tucks a pale pink crêpe scarf in at the neck. At the right, a dress notable for two fashion high lights—a masterfully executed tunic-line and an interesting fabric, a herring-bone crêpe, relieved by triangular rhinestone clips. Both from Sada Sacks.

- These models are available in other cities—see list on page 106.





STEICHEN

Tailored taupe velveteen in a daytime dress with loose sleeves and big cone-like buttons; Saks-Fifth Avenue. The double-brimmed hat of light taupe felt has a tasselled cord; from Florence Reichman



STEICHEN

WALL-PAPER BACKGROUNDS FROM KATZENBACH AND WARREN

Ruffs in the evening. On a jacket of pink-and-silver lamé, over a black crêpe dress; Bergdorf Goodman. And on the shirred net yoke of a black velvet gown; Hattie Carnegie Ready-to-Wear. Mauboussin jewels

Your Evening Dress

• LAVISH FABRICS used with the greatest simplicity are the most conspicuous news. Lamés are supple and beautiful, this year, and you will want to own a dress, or at least a dress top or jacket, of glistening metallic fabric. Velvets are used in simple sheaths, often combined with transparent fabrics to give lightness to the silhouette. The wrinkled-looking velvets are news.

• SLIT SKIRTS have been modified by the New York designers to an alluring few inches that give only a glimpse of leg.

• TRAINS have calmed down to a manageable few inches. American women really like to dance, the designers have discovered.

• TUNICS, again. And they exaggerate rather than detract from your height, if they're properly proportioned.

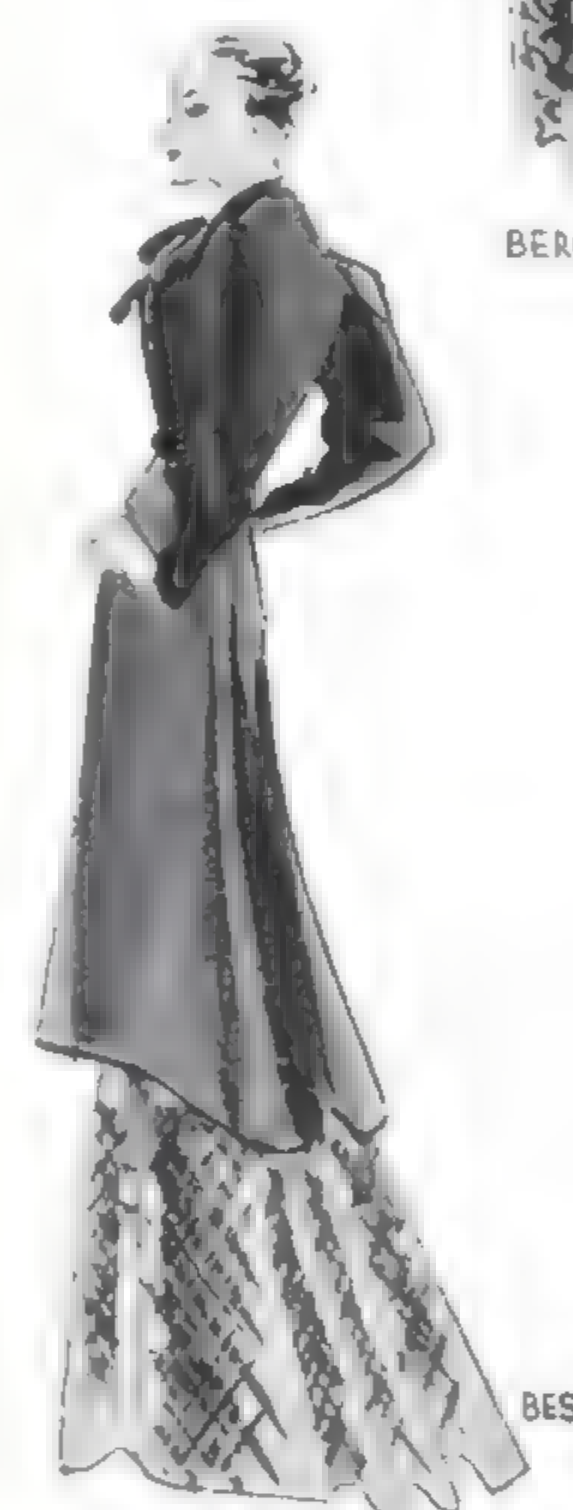
• HIGH COLOURS are launched by some of the designers—emerald, even orange—welcome after the inevitable black.

• HOUSE COWNS are a new and fascinating category of evening clothes. They fall somewhere between a tea-gown and a dinner-dress. You wear them only *chez vous*, but you will be tempted to sneak out informally in some of them. Many designers make them with mediaeval inspiration—long, loose sleeves, high necklines, and trailing chain-and-cord sashes to the ground.

• WRAPS have at last changed radically. The straight three-quarters length is here, made of velvet or lamé and smartest of all with fur sleeves. But there are still long, fitted velvet wraps for those who love that tall, trailing line. White fox is coming back—so far, in separate capes, rather than as collars.

• THE DRESSES SKETCHED: First, that enchanting one at the lower left—of dull rose taffeta, with shoulder-straps of kolinsky; Bergdorf Goodman. Next, the top dress in the column at the right—of pale blue crêpe, with a sequin jacket in the same shade, from Saks-Fifth Avenue. Just below it is a tunic dress of plum coloured lace with a plum satin sash—perfect for both the young and the not-so-young woman. It's from Bergdorf Goodman. The ensemble in the centre starts with a green, brown, and gold plaid metal-taffeta dress, and over it goes a brown velvet coat with a pulled-in swagger silhouette. This is from Best. The tunic-dress at the lower right is red, beaded, and very chic over its skirt of red crêpe. Jay-Thorpe has it. And the dinner-suit at the bottom is of green-and-black checked crêpe with a black Persian lamb collar on the jacket; Estelle-Mildred.

• These models are available in other cities—see list on page 106.

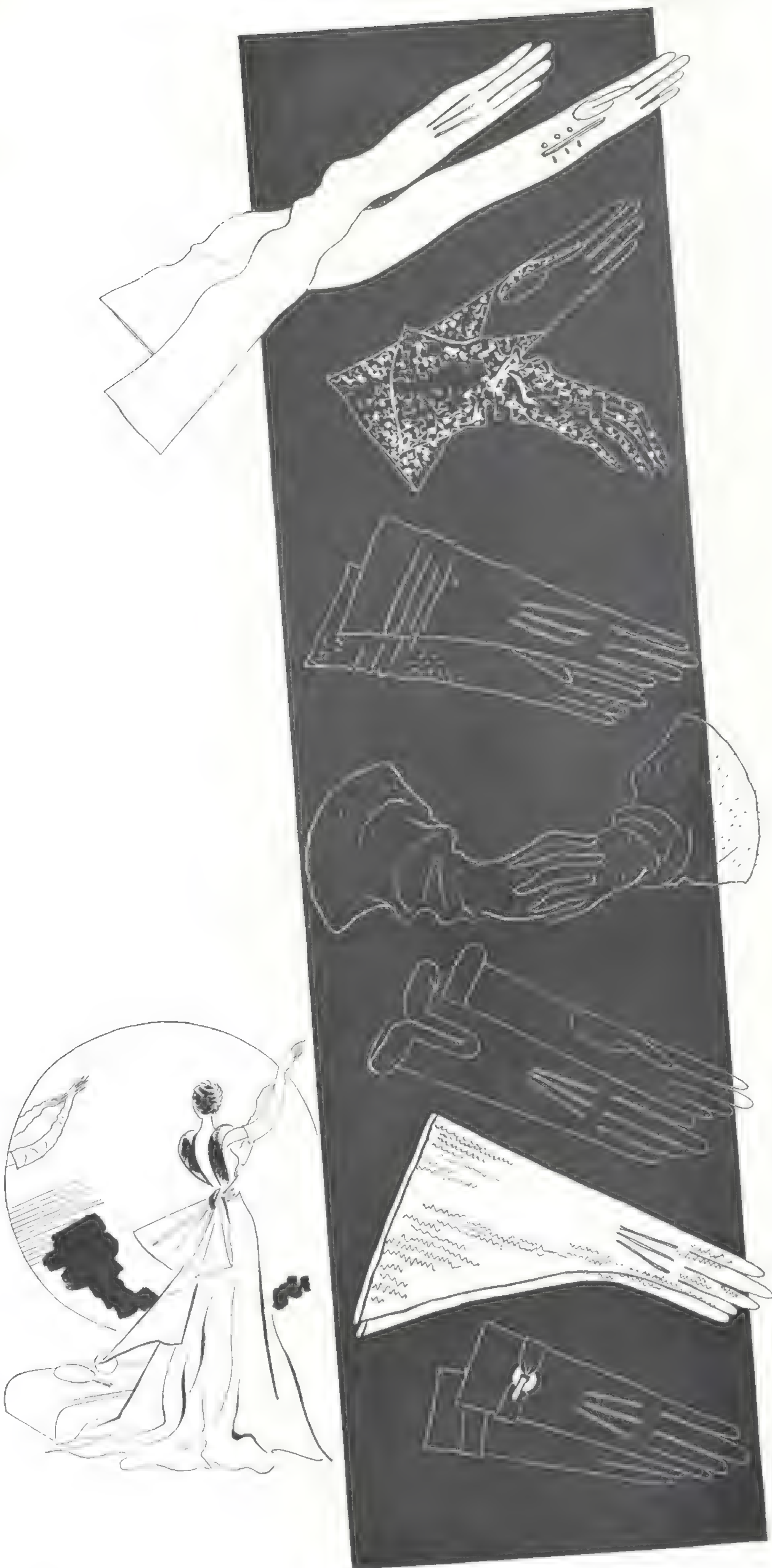


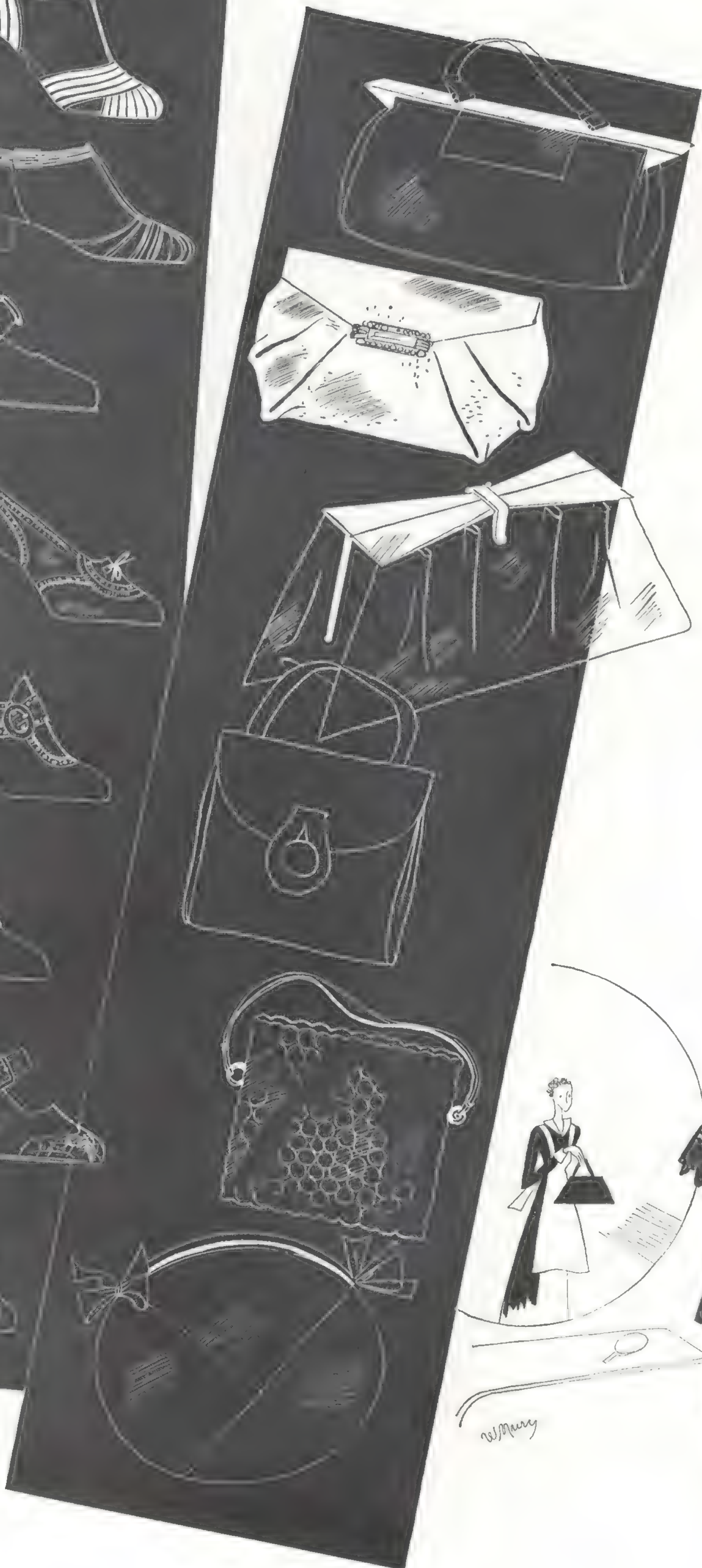
BAG, SHOE and GLOVE

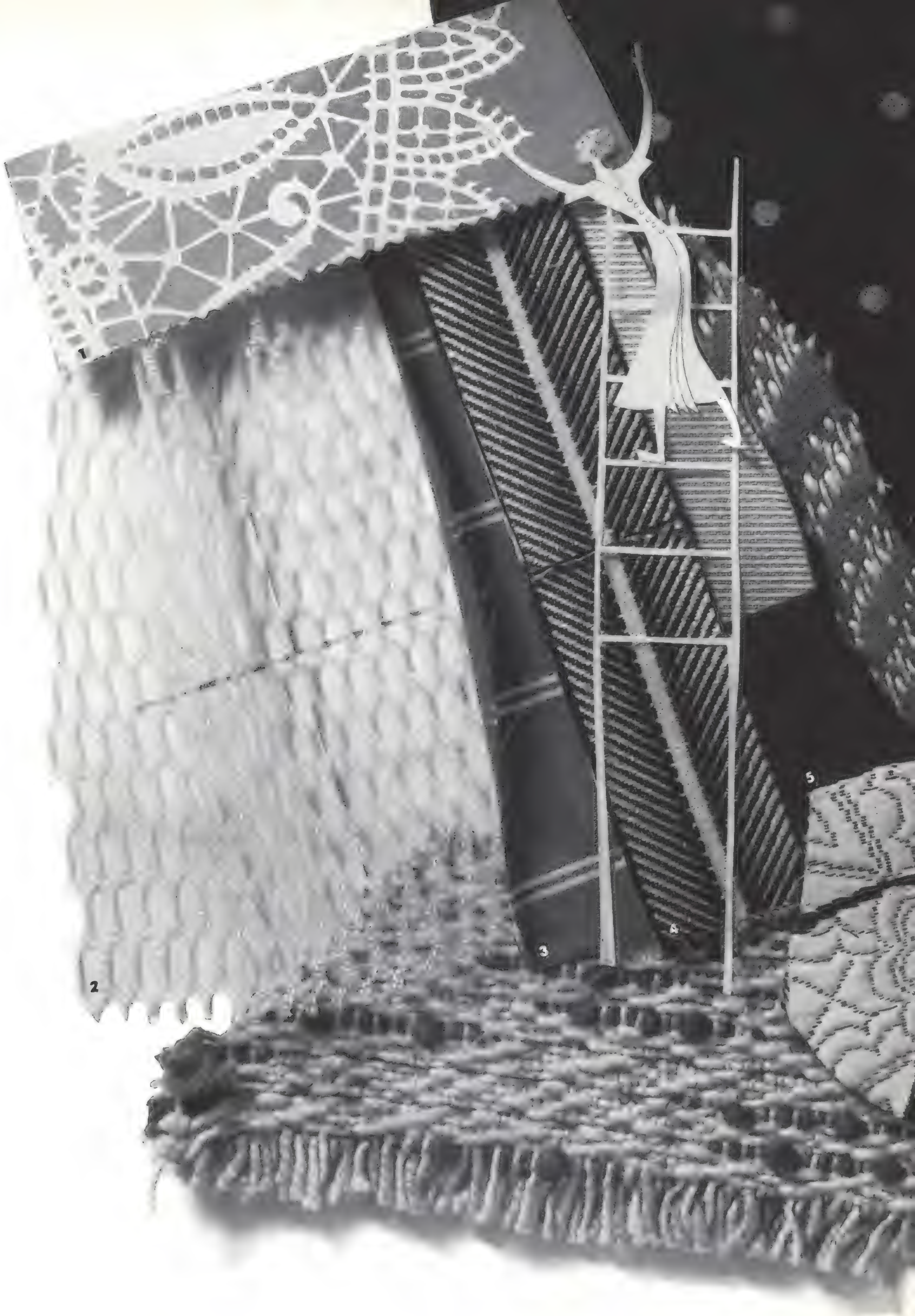
GLOVES—Topping the glove news are Norman Blum's, above-the-elbow, pearl-grey suede evening gloves; Jay-Thorpe • Gold threads are woven into Screenshot's brown wool pull-ons; Bloomingdale's • Aris' wool pull-ons (third)—in black, and ribbed at the wrists; Bloomingdale's • Screenshot's, of black rabbit-wool; Macy's • Aris' forest-green suede pull-ons, slit on the back of the hand; Bloomingdale's • Fownes' brown spun string swagger pull-ons (next to bottom); Franklin Simon • Norman Blum's brown doeskin gloves with gold clips at the wrists; from Best

SHOES—Topmost in the shoe column—two Palter and Deliso sandals, piped in gold—a T-strap model of white satin and a low-heeled black crêpe slipper; Bonwit Teller • Laird Schober's wide-strap brown calf sports shoe (third); from Altman • Palter and Deliso's brown leather walking pump has a thong bow; Bonwit Teller • Palter and Deliso's one-buckle, high-cut black suede street shoe; Bonwit Teller • Two I. Miller shoes—one of brown suede, one of brown suede and alligator • Laird Schober's dinner-suit Oxford, of black crêpe with metal piping; Altman

BAGS—Heading the bag column (right) is Koret's new green suede barrel bag with a novel metal frame; Altman • Koret's soft, pouchy evening bag (second), of pleated gold lamé; Bonwit Teller • Nat Lewis made the black suede bag (third) with a broad silver metal frame and a silver clip clasp; Bonwit Teller • Koret's dull rust suede bag has an envelope fastening; Bergdorf Goodman • Nat Lewis made the quilted black suede bag next to the bottom; Bergdorf Goodman • Nat Lewis' new beret bag (last), of black velvet, has side lacings; from Best









MATERIAL CHANGES

WITH autumn all too suddenly upon us, the irritations of moving into new quarters or of rearranging the old will be made up for by the excitement of discovering the new decorative fabrics of the season. Exciting new colours and amazing textures combine to lure you into making all sorts of changes.

First of all—colour. The deep, intense shades—dark greens, browns, rich plums, and wine tones have come forward to accent, if not replace, the ubiquitous beiges and fawns of the past few seasons.

Then—fabrics. Outstanding among them are the chintzes. They now have taken on a seriousness of purpose and pattern and are about to assert themselves—as they have for so long in England—as all-year necessities in the scheme of decoration. At the top of the opposite page, extreme left (1), is a charming example of one of the new chintzes—a frosty-white lace pattern on a soft blue, grey, or green background. The Colwell Company has this. Cellophane net (2) is used in a scheme for a bedroom, with the dressing-table skirted with shimmering Cellophane fringe; from Joseph Mullen.

Striped fabrics, after an eclipse, now appear in great variety, narrowly (3) and widely (5) striped; Lord and Taylor. Black-and-white herring-bone silk (4) lends itself equally well to curtains and furniture; The Westport Antique Shop. A cotton tweed (6) from Bergdorf Goodman's Antique Department has a modern, diagonal pattern in cream on rose, with flecks of black. A deep plum satin, polka-dotted in beige, is numbered 7 on the reverse side, from W. and J. Sloane, while the trend towards quilted surfaces is shown in the black-and-white fabric (8) from Elsie Cobb Wilson. Modern in feeling is the loosely woven fabric (9) in cream and terra-cotta, from Arundell Clarke, Ltd. The casual rose obstructing the title is not, as you may think, sheer fantasy—it is a fragment from a beautifully designed and coloured chintz from Walter Johnson, Inc.

Among the other quilted fabrics, chintzes in plain colours have just been imported. They are entirely quilted by hand in simple, all-over patterns, and are used with great effect by Elsie de Wolfe, either for upholstering or for thickly luxurious curtains. Another chintz shows a delicately hand-coloured pattern of sprays of flowers, each outlined with quilting, on a cream ground. This is also from Elsie de Wolfe.

Frank Everest Moffat has selected from the Near East Relief Shop a soft silk with the texture of linen. Hand-woven in Greece, this fabric is made in clear tones of green, blue, pink, or beige and may be used for curtains or made (Continued on page 90)

VOGUE'S

finds of the fortnight



FRANKLIN SIMON



DE PINNA



BONWIT TELLER

SELECTED BECAUSE—the tunic fashion is so good this autumn. We show it (left) of novelty silk alpaca—one of the smartest of new fabrics. The collar is of starched hand-crocheted Irish-pattern lace; rhinestone clips. From Franklin Simon; \$30

SELECTED BECAUSE—this suit (above, centre) shows the swager coat at its smartest. Of monotone tweed, with a stitched velveteen Ascot collar. The skirt is slim and trim. You can find this model at De Pinna; \$30

SELECTED BECAUSE—this youthful dress (above, right) has those classically simple lines that make it perfect for what the college girl calls a "date frock." Of Onondaga matelassé crêpe, with a stitched grosgrain ribbon bow in a contrasting colour at the throat. This well-designed dress can be found at Bonwit Teller; \$40



LORD AND TAYLOR

JAY-THORPE

ALTMAN

SELECTED BECAUSE—a sheer wool sports frock (above, left) is indispensable, whether you are a college girl or a débutante. Of classic sports lines, with yoke, pockets, and turned-over collar. Buttons and buckle of wood. From Lord and Taylor; \$17

SELECTED BECAUSE—a reefer suit with an immense coat collar of beaver fur is a real find. This suit (above, centre) is made of monotone tweed. The semifitted coat is lined with Stehli silk and also interlined, so that it is warm enough to wear in all but the coldest weather. From Jay-Thorpe; \$55

SELECTED BECAUSE—a plain velveteen top with a plaid woollen skirt is a spectator sports fashion of importance this autumn. This two-piece dress (above, right) has a blouse with a chemisier front and a scarf to match the separate skirt. From Altman; \$20

YOU MAY BUY THEM IN NEW YORK AND OUT

No matter what part of the country you live in, you can buy Vogue's Finds of the Fortnight. On page 106 is a list of the shops that have them. If none in your town is on the list, write to Vogue, 420 Lexington Avenue (please enclose a stamped, addressed envelope), and we'll be glad to send you the name of a shop that's near you

PRACTICAL DRESSMAKING



COAT No. S-3742—The new upstanding fur collar with rippling revers on a long fitted coat of velvety woollen. Designed for sizes 32 to 42

FROCK No. 6772—The lamé yoke on this satin frock may be held by a link button or be left open in revers. Designed for sizes 14 to 40

HOSTESS OR EVENING FROCK No. S-3741—Long wing-like sleeves on the princesse frock of ciré satin make it a charming hostess gown; short draped sleeves make it an equally chic dinner-dress. Designed for sizes 14 to 42

ENSEMBLE No. S-3739—Perfect for informal evenings. It combines Openhym's Lyons velvet with a lamé bodice. Designed for sizes 14 to 42



COAT AND MUFF No. 6775—Use fur or cloth for the collar of this coat with raglan sleeves, and add or omit the belt. Of diagonally ridged woollen. Designed for sizes 12 to 20; 30 to 38

ENSEMBLE No. S-3743—For autumn in town or out, a seven-eighths coat and simple skirt of B. M. Kaufman's tweed woollen, and a plaid wool overblouse. Designed for sizes 14 to 20; 32 to 38

ENSEMBLE No. 6778—Ensemble-suits are very smart this autumn. This one is of Forstmann tweed. Designed for sizes 14 to 40

FROCK No. 6773—With a draped collar and novel sleeves. Of jacquard Seraceta satin from Duplan. Designed for sizes 14 to 20; 32 to 38

BACK VIEWS OF THESE MODELS WILL BE FOUND ON PAGE 89

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES WILL BE FOUND ON PAGE 104.

SHOP-HOUND

Tips on the shop market

THIS is the season of the year for drastic changes in your life; new apartments, new winter clothes, and a complete turnover in ideas. In the summer, you go along lazily in a gingham dress and think as seldom as possible; but winter won't tolerate such sloth and whips you into wanting to look your best and, at least, thinking about whether you have any brains to think with. This habit-ridden body (and mind) of mine is as stubborn as a mule and balks at the thought of change; particularly of discarding that last winter's hat that every one said was "the most becoming one you ever owned." I've put it on sideways and backwards, turned it up and turned it down, but deep as my loyalty is, I can't make it take on any semblance of the new silhouette.

- Nicole de Paris has just come back from that newly awakened city and has been telling me all about the heady grandeur over there. Apparently, it all started with the night racing at Longchamp, which gave the fashionable ladies an opportunity of getting all the most luxurious feathers back onto their hats. They had such success in them that they will cling to them like mad all winter, you may be sure. What with the Audubon Society in this country protecting the birds' rights to wear their own plumage, we American women will have to content ourselves with good imitations of the most regal of these feathers. Nicole has brought back some ravishing models to show us how it can be done. She has the black Second Empire hat that Rose Valois wore to the races, with white aigrette-like feathers across the back. Another model exposes one side of the head to the elements and covers the other with a large green parrot—I remember that there was some felt somewhere, too. She has covered the tricorne possibilities thoroughly, and, if you have never seen yourself in one of these becoming affairs, it might add to your self-esteem to try one. Then, there is a Napoleon model made for the woman whose life begins at forty; it is of black panne velours with a romantic veil of honeycomb mesh, which, by the way, is a particular fancy of Paris. Part of the veil comes under the chin and back

- Day in and day out, Shop-Hound is nosing about the shops of New York. While she can not undertake shopping commissions, she will give information if you write to Vogue, 420 Lexington Avenue, New York



again to the brim, where it fastens, concealing every tell-tale line. Nicole's prices start at about \$25, and you can find her in New York at 7 East Fifty-Fifth Street.

- Every autumn, I decide that I am the tailored type—and then never do anything about it. It is all because the perfect tailor seems beyond my reach, and a suit is something that demands perfection. You must have a tailor who can make something of your shoulders and nothing of your hips, or the whole thing is a flop. This year, the situation is under control because I have found that Wilkes and Company, at 74 East Fifty-Sixth Street, will take all the responsibility of turning me out the way I imagine I should look. He makes skirts that hang straight and narrow (he lines the backs of the soft tweed ones with silk crêpe to keep them from sagging), and coats that have every collar and pocket trick of Paris, if that is what you want, or the classic type that makes you feel a perfect lady. For the country, he does good full-backed tweeds (Max Baer wears them in town, but that is the privilege of a champion). Swagger-coats with skirts to match are suit news, this year, and he has some good models which he shows with accompanying furs. All of his suit furs are smart, of the best quality, and not too ruinous in price. You won't have to pay more than \$75 for any type of suit (without fur), and he uses nothing but the best woollens—Harris tweed, Rodier wool, English men's suitings, and such. Extra skirts cost around \$20. He will make up suits of your own material that you brought from Ireland for about \$50, without making a face, even behind your back.

- If you are going in for tailored suits, you might as well think of a good foundation right now, for your figure is going to count. Franceva, at 16 East Fifty-Second Street, has spent her life making hips and waist disappear, and she will not only make your corset, but she will show you how to stand—one of those things that you learned when you were too young to take any pride in doing it well. She is starting (Continued on page 102)

BLEACH

your way to

AUTUMN BEAUTY



Up from the sea and down from the mountains — faces come to town. But too many of them bear the marks of the sun.

Many bring back parched skins, new eye lines, large pores, in addition to ugly sallowness. The loveliest tan soon turns sallow and looks unsightly against city backgrounds.

Helena Rubinstein warns you — “Now must your skin be cleared of dull sallowness. Lines and wrinkles must be nourished away and coarse pores must be refined. Otherwise youth will be forfeited. Even a beautiful skin needs special care at this change of the seasons.”

Your first task in town should be a visit to one of Helena Rubinstein's Salons. Come for a beauty diagnosis and treatment, the most quickly resultful known. Hear about the new Autumn make-up — the talk of all smart Paris.

If you cannot visit the Salon try the home treatments given here. Benefit by the knowledge and the astounding new discoveries of the leading beauty authority!

AUTUMN BEAUTY TREATMENTS —AT HOME

Cleanse with HERBAL CLEANSING CREAM. New!—totally different. A pore-deep cleanser that revitalizes the tissues, imparting anew the bloom of youth to every skin. 1.50 to 7.50.

Clear with SKIN CLEARING CREAM (Beautifying Skinfood)—speedily banishes dullness and sallowness. Magically clears freckled and faded skin. Reveals the fine, delicate radiance of your true skin. 1.00, 2.50.

If the skin is also lined and parched, alternate SKIN CLEARING CREAM with the richly nourishing YOUTHIFYING TISSUE CREAM. It banishes crows'-feet, lines, wrinkles and restores the luscious smoothness of youth. A beauty necessity to dry skins. 2.00, 3.50.

Finish with SKIN TONING LOTION—bracing, refining. 1.25, 2.50—Or, for a dry, parched skin, use ANTI-WRINKLE LOTION (Extrait). Marvelous for tired, lined eyes. 1.25, 2.50.

Alternative treatment for every type: Two or three times a week, wash with BEAUTY GRAINS to brighten and enliven the skin. Corrects blackheads, refines texture. 1.00. Follow with PASTEURIZED BLEACHING CREAM. Bleaches as it cleanses, 1.00 (tube .75).

SALON YOUTHIFYING TREATMENTS now presented for home use

YOUTHIFYING HERBAL MASQUE — magical! —Takes but a few seconds to spread on the face, a few minutes to dry and only half-an-hour to act. Leaves the skin fine, smooth, radiant, and the contours young! A new face! Valuable as a quick rejuvenant for every type and age. Economical, too—2.00, 5.00 jars—contain 10 and 25 treatments.

HORMONE BEAUTY MASQUE—will make cosmetic history. Unique biological preparation, containing the vital youth-giving, tissue rebuilding hormones. Delicately pink, silky in texture, an aesthetic pleasure to use. Its effects are almost miraculous. Banishes lines and wrinkles. Resculptures drooping contours. Used twice a week, it brings in a short time, radiant new youth to fatigued and ageing faces. 7.50. (Thirty treatments.)

CHICAGO
DETROIT
BOSTON
LOS ANGELES
SEATTLE

AUTUMN BEAUTY ACCENTS

WATER LILY FOUNDATION — this exquisite semi-liquid cream is based on the youthifying essence of Water Lily buds. Keeps make-up smooth and fresh for hours. A glamorous Rachel tone, becoming to all types. Conceals fine lines. 2.00, 3.50.

HELENA RUBINSTEIN POWDERS—Adherent. Glamorous tones. Textures for Normal, Oily, Dry Skins. 1.00, 1.50, 3.00 to 7.50.

HELENA RUBINSTEIN ROUGES — dramatic! Beneficial. Adherent. Red Raspberry, Red Poppy, Red Coral, Red Geranium and “Evening” for the cocktail hour. 1.00 to 5.00.

HELENA RUBINSTEIN LIPSTICKS. Contain a secret ingredient which restores the softness and lustre of youth in the lips! To match Rouges. Indelible. 1.00, 1.25, 1.50, 2.00.

PERSIAN MASCARA—New! Does not run nor smart. Exotic shades. 1.00, 1.50. EYELASH GROWER AND DARKENER. Grooms lashes, brows. Conservative daytime make-up. 1.00.

Beauty for the Bath — ENCHANTÉ BATH ESSENCE—exhilarating. Hauntingly fragrant. 3.50... ENCHANTÉ BATH POWDER DE LUXE —flesh-tone. Misty-fine. 2.50... WATER LILY DEODORANT TALC. 1.00.

Helena Rubinstein Beauty Preparations and fascinating Parisian Make-up available at her Salons and all smart stores.

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8 East 57th Street, New York

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TORONTO



by Milgrim

6 West 57th Street, New York

Cleveland

Detroit



These de luxe cases are Miss Elizabeth Arden's personal possessions. The completely equipped vanity-case fits into the white velvet outer case, marked with a *diamante* monogram. To order from the Arden salon. Miss Arden's newest perfume, "Blue Grass," is shown in one twin bottle with "Moon Moss" as its companion

ON HER DRESSING-TABLE

WE have before us for consideration an assortment of preparations which seem to have one worthy purpose in common—that of ministering to a dry skin. This is the time of year when dry skins manage to become even drier, as all too many of us know, and are in danger of resembling old, cracked plates unless something rather special is done for them.

- First upon this list is Dorothy Gray's new idea—a Double Whipped Cleansing Cream. This double whipping business has created a cream so fine that it has remarkable penetrating qualities, and it softens and lubricates the skin at the same time that it is giving it a thorough cleansing. It is such a luscious-looking cream and smells so beautifully that you will probably want it, no matter what type of skin you have. And that is all right with us, but it seems especially perfect for the dry skin that needs every bit of lubrication it can get, or for the normal one that can get along well with a single cream for cleanser and softener.

- If you like to use a liquid cleanser on your very dry skin, you have to be very careful in choosing one that doesn't prove astringent. Margaret Jenkins has one for you in her Dri-Skin Gardenia Cleanser, a white liquid that looks like buttermilk, feels like satin, and leaves your face soft as a baby's. Furthermore, it really makes you feel clean, and if you don't wipe it all off, it provides a good powder base. This specialist goes further and provides a Dri-Skin Mixture, a rich cream to use at night that smooths out all the places where dry lines creep in. You can get the Margaret Jenkins preparations from her direct, in East Fifty-Seventh Street, New York.

- Then, there is Olo-Vit, the vitamized oil. One of the ingredients in this oil is extracted from a plant that grows in a tropical country, and the natives there use it to keep their faces from drying up and wrinkling away. In Olo-Vit, this ingredient has a pretty convincing way of gently insinuating itself into your skin and making it soft and pleasant to touch. A few drops are all that are required to do the work. After your face has been cleansed, for example, mould a very little Olo-Vit in with your finger-tips. Apply a small quantity with a gentle upward movement, from the base of the throat to the chin. Put a little on the hands, working from the finger-tips to the wrist. You'll find this oil has a way of putting back the natural moisture that very dry skins seem to have lost forever. Olo-Vit is put up in test tube bottles that look smart and modern, and you can get it in three sizes, at Saks-Fifth Avenue, in New York.

- If you have been considering taking a whirl at one of the all-purpose creams that have been making their appearance recently, there is a new one called Doroy that is well worth your attention. It is made with a basis of finest almond-oil, and it has that delicious bitter-sweet fragrance of almonds. The almond oil is mildly bleaching, but the cream isn't in the slightest degree drying, because there is a special ingredient that is said to be cell-building and that makes it a good nutrient. It is rich and creamy and goes on with a bland smoothness. It cleans efficiently, lubricates, whitens the skin slightly, and, if the skin is very dry, will serve as a powder base—a versatile array of achievements. You can find Doroy at Bergdorf Goodman and Saks-Fifth Avenue. (Continued on page 92)



Use this Exquisite powder

IT KEEPS YOUR SKIN SHINE-PROOF, SOFT AND LOVELY

If you want to have a soft, unshining skin, get a box of Primrose House Chiffon today.

It's the shine-proof powder—scientific in formula, exclusive in process, exquisite in effect.

Many powders are only gay deceivers. They do not keep your face from shining because they shine themselves.

For they contain a shiny substance which

actually catches the light and causes the skin to shine.

By a special process, every particle of this substance is removed from Primrose House Chiffon. And another exclusive process makes this powder cling for hours and hours without caking or clogging the pores.

Try a box today and convince yourself. Eight lovely shades to blend with any type of skin. \$1 and \$3. Primrose House, 595 Fifth Avenue, New York City.

Primrose House **CHIFFON POWDER**

SCENTS AND SENSIBILITIES

(CONTINUED FROM PAGE 65)

to battle for the privilege of being your partner at dinner.

Seriously, however, the Egyptians were artists of the toilette. Different eye paints were used according to the season of the year. Rouge was applied on the cheeks and lips, and the upper Four Hundred also stained its nails and toes reddish-yellow with henna-juice.

It became so bad that Assur-bani-pal, a very nice king of the Assyrians, who lived from 668 to 626 B.C., is said to have been driven to the wearing of feminine dress and to painting his face and drinking perfume as a sign of his approval. Tradition has it that Assur-bani-pal ended his life on a pyre of fragrant woods and was suffocated by their odours. "Greater love, than that hath no man."

The very prize excess was practised by Antiochus Epiphanes, King of Syria, who saw to it that every fan who came to the gymnasium in which certain games were held, was grabbed and anointed with fifteen different perfumes from fifteen golden dishes, the odours being cinnamon, spikenard, foenugreek, amaranthus, lilies. Can one help speculating on the charming results which would occur if a similar experiment were tried, let us say, in Madison Square Garden in New York during the next fight?

And if you think the ancients had no business acumen, listen to this. The Sabians used to conceal with care the origin of the Arabian perfumes that composed the major portion of their stock-in-trade. They used to tell wonderful stories to the effect that cinnamon was to be had only from the nests of phoenix birds in the land of the birth of Bacchus, in marshes guarded by winged serpents. Ferocious bats were said to reel wildly and peck out the eyes of all who tried to gather cassia. The quotations on the Arabian perfume market were consequently steady and high. Not that home consumption in Arabia and eastern lands was not as gratifying as it was in export countries. The East, even to-day, uses prodigious amounts of rich perfume. And their prophet, Mohammed, had not a little to do with it.

PERFUMED PARADISE

In his description of Paradise, Mohammed tells of black-eyed houris who are to welcome the heavenly strangers with the sprinkling of fragrant liquids and the waving of gauzy scarfs. Since the houris themselves are said to be composed entirely of pure musk, we will leave you to imagine the result.

Legend also has it that two famous mosques, Zobaide at Tauris and the mosque at Kara Amid, were made of mortar mixed with large quantities of musk, so that when the sun shone upon them, the buildings would become hazy with perfumes, as would the inhabitants thereabout. To-day, the Arabs still use perfumes in cookery. They make a sherbet from violet flowers and a conserve from the petals, with sugar. Among the most prized perfumes in Arabia, lily, orange-flower, sweet basil, wild thyme, lotus, musk, civet (used to perfume the beard and moustache mostly) always were, and still are, favourites. Civet, by the way,

is a glandular discharge of the civet-cat. There is no question that our noses are not what they used to be.

The Greeks were ingenious and exquisite in their use of perfume. Their women actually did what present-day perfumers hope that we will do some day. They used a different perfume for every part of the body: for the head, unguents made with marjoram; for the face and chest, palm oils; for the neck and lower limbs, an essence of ground-ivy (no relation to poison-ivy); and for the arms, mint. The result was said to have been a bouquet of devastating, seductive fragrance so that, when Greek women passed, the air fainted away after them and Greek men were struck speechless at their tasks. Not too speechless, though.

After a time, men also became enthusiasts, and Solon, the legal Sumner-Seabury of his day, promulgated a law interdicting the sale of fragrant oils to the men of Athens.

PERFUME AS MEDICINE

The Greeks believed, as did all ancient peoples, that perfume had medicinal properties. Essence of quince was said to be good for the dyspeptic; vine-leaf was said to clear the mind; and white violet was recommended highly for stomachache. The right place to put perfume, by the way, according to Apollonius, was on the wrist. The next male of your acquaintance who uses his perfume there is sure to have a Greek somewhere in his family closet.

But speaking of drinking perfumes for the stomachache reminds us of Caligula and Nero and Heliogabalus. Caligula and Nero spent enormous fortunes—figures that might compete with the present United States budget—for perfume. At the funeral of Poppæa, Nero's lamented and lamentable wife (the same who bathed in asses' milk, for a time), the Emperor was said to have used more perfume and incense than could be produced during one whole year in Arabia.

Roman nobles anointed themselves regularly three times a day, each time with more costly unguents. In the courts, the fountains played rose-water instead of H₂O, and at feasts, guests, waiters, pages, candlesticks, tables, draperies, all were drenched in spikenard, cinnamon, sweet-smelling rush, roses, and musk. Essence of rose was Rome's favourite perfume, as it was later to be the favourite of the Tudors of England. And Heliogabalus became so fond of this attar that he insisted on bathing in it, drinking it in his wine, eating it in his stew, and having it also in his medicine. Finally, Licinius, like Solon before him, passed a law restricting the use of perfumery on the grounds that a shortage of it was sure to occur and make temple rites impossible. But that was euphemism.

Perfume did not become a regular cosmetic in Europe until nearly the sixteenth century, although it was imported in London by what was called the Guild of Pepperers, in 1179. To France, Catherine de Medici brought two important personages in her entourage—one was her astrologer, and the other (Continued on page 90)

Viva Cuba

Wouldn't you like a
BACARDI Cocktail
as we mix it
in Cuba?

Then, please, Señor, do it this way:

1 jigger of Bacardi
Juice of half a green lime
1 bar-spoonful granulated sugar
Shake well in cracked ice

If you have been to Cuba, you have tasted the Bacardi cocktail. You know how delicious it is. And you may have wondered, perhaps, why so often you order a Bacardi cocktail in this country and find it—delightful, yes—but different perhaps from what you have remembered. Well, then, here is the Cuban way. So now you can treat your guests to the real, true Bacardi cocktail that every visitor from Cuba has always talked about.

A Schenley
IMPORTATION
BACARDI

Schenley, sole agent in the United States
for Compañía Ron Bacardi, S. A.



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VISIT THE SCHENLEY BUILDING AT THE WORLD'S FAIR

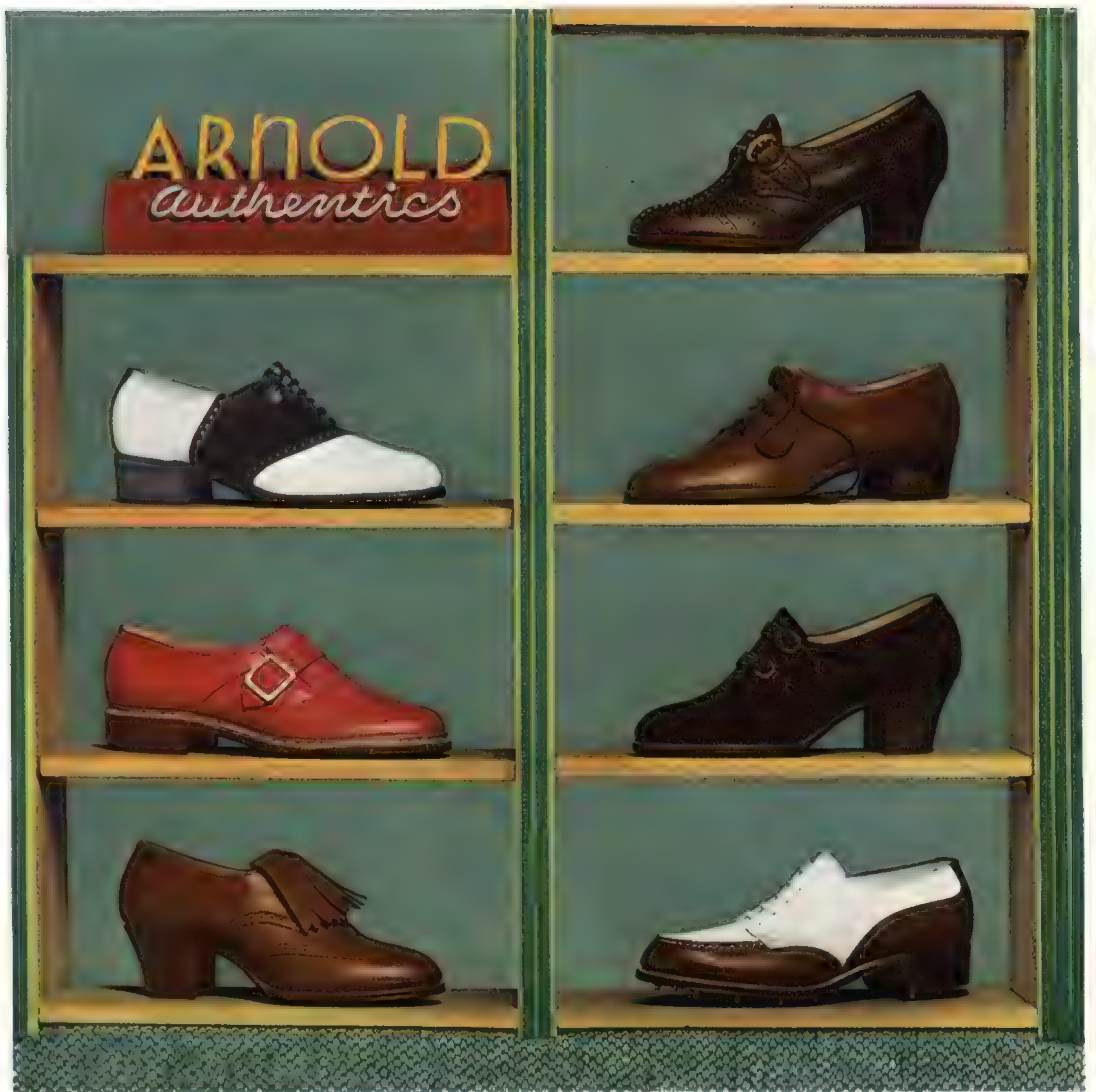
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THE SEVEN-PASSENGER SEDAN

***The* LINCOLN**

A WORD, a gesture, the inflection of a lovely voice are scarcely more revealing than some material possessions. A Lincoln, glimpsed across an Autumn terrace or drawn up at the door of a couturière's, can confirm unmistakably an impression of elegance. This, truly, is a patrician vehicle. . . . A swift, powerful car, which wears an authentic beauty, the Lincoln is so singularly well-made that it will function smoothly and loyally for years—as nearly perfect a motor car as humans can build. And it is a thoroughly safe car; under the most trying road conditions, you ride in comfort and security. The new Lincoln V-12 cylinder engine, developing 150 horsepower, is declared the finest that Lincoln engineers have yet designed, and the experience of owners upholds that judgment. In two wheelbases—standard and custom-built body types.



Top: ARNOLDMOOR, classic saddle oxford. Middle: The PEASANT, in four colors: red, blue, brown, white. Bottom: ARNOLDAIRE, with detachable kiltie tongue.

Reading from top to bottom: The CAMELOT, with a single buckle. A smart new GHILLIE. The FRIAR, in a variety of Fall leathers. ARNOLDEAGLE, for golf.

FOR FALL . . SEE THESE *Authentic*^{*} STYLES

It's so important to select the right shoes to wear with sport clothes, especially for an outdoor season like Fall. That is why we are showing you this photograph of a representative group of Arnold Authentics just exactly as they are . . . and in their natural colors.

If your shoes are Arnold Authentics you can always count on them to add that touch of quietly assured distinction . . . the "County Family" look, as the English say . . . which goes with authentic style, beautiful leathers, and only the finest of workmanship. Then, too, all styles of Authentics have the Arnold Glove Grip construction for a better fit and greater comfort than you have probably ever known before.

Arnold Authentics, for men and women, are made in all the smart colors and combinations of leathers. Mostly \$10.50. Some styles for less.



ARNOLD *authentics*



If none of the stores listed on the opposite page is convenient for you, please write to us. Address: Dept. V-9

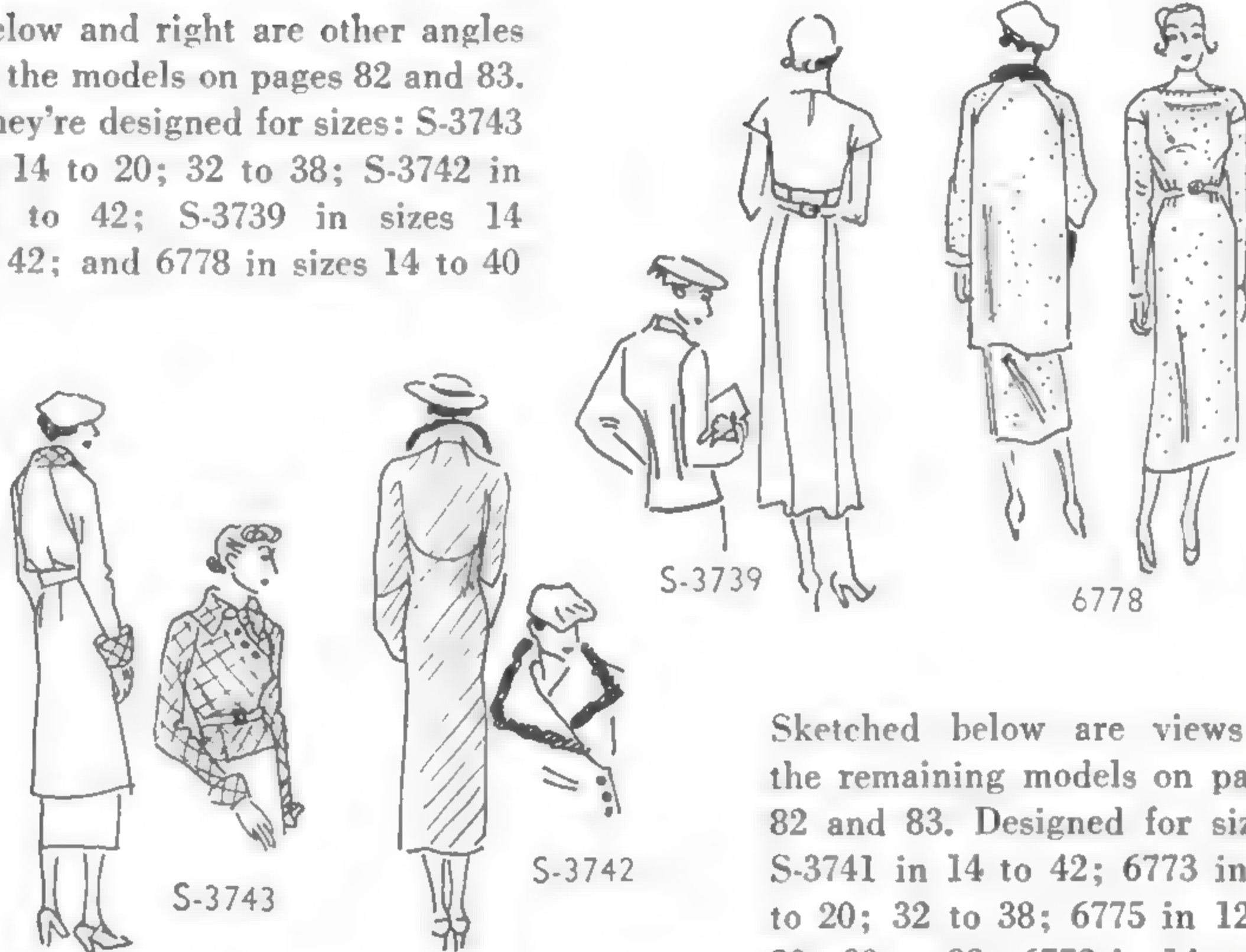
M. N. ARNOLD SHOE CO.
South Weymouth, Mass.

SOME OF THE *STORES THAT SELL ARNOLD *authentic*

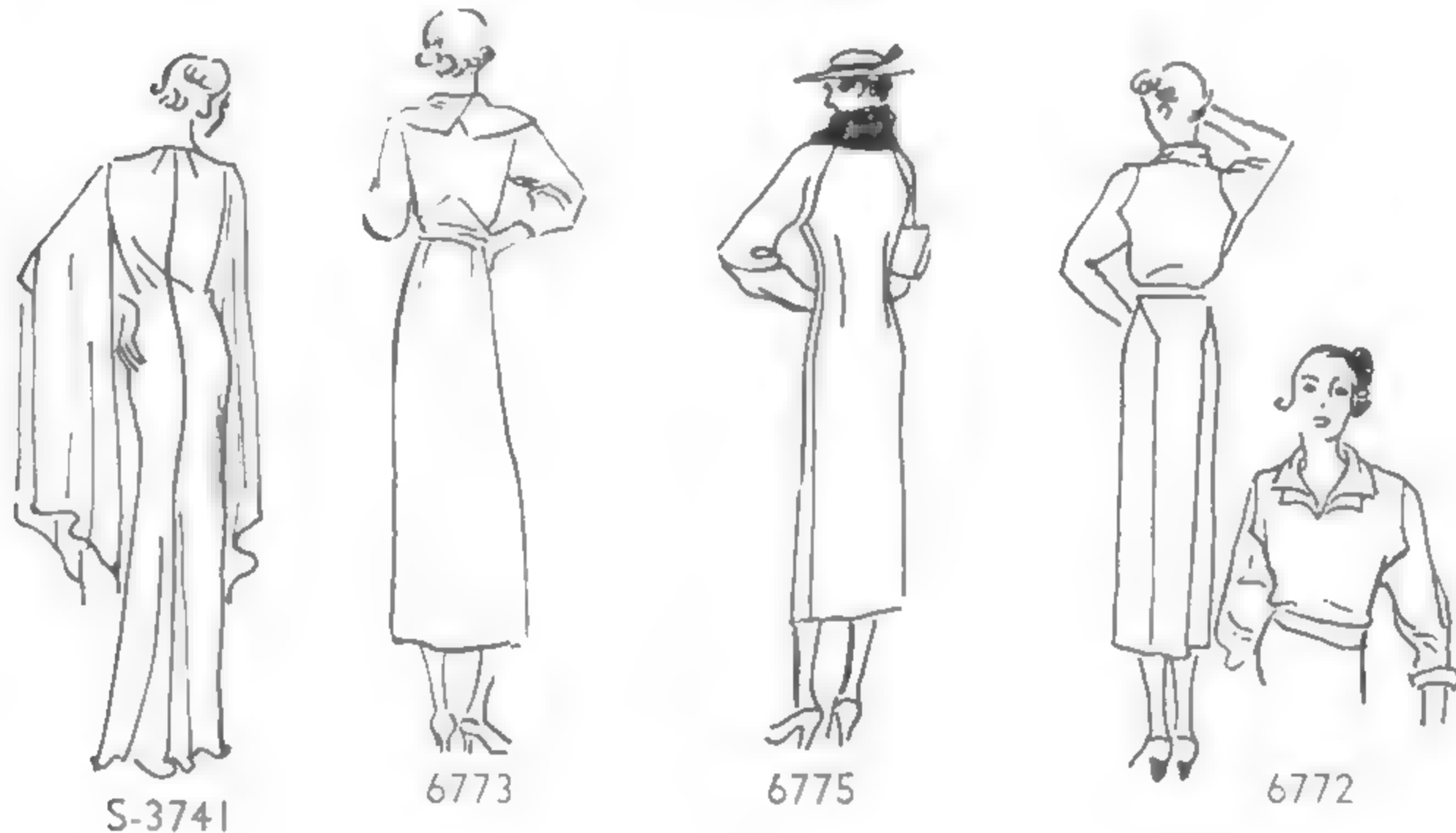
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ARDMORE, PA. Best & Co.
BALTIMORE N. Hess' Sons
BOSTON
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CANTON Ira S. Halteman
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LINCOLN, NEB. Miller & Paine
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J. W. Robinson Co.
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MILWAUKEE The Boston Store
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Walter's Shoe Store
WORCESTER
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YOUNGSTOWN
Arnold Glove Grip Boot Shop

DESIGNS FOR DRESSMAKING

Below and right are other angles of the models on pages 82 and 83. They're designed for sizes: S-3743 in 14 to 20; 32 to 38; S-3742 in 32 to 42; S-3739 in sizes 14 to 42; and 6778 in sizes 14 to 40



Sketched below are views of the remaining models on pages 82 and 83. Designed for sizes: S-3741 in 14 to 42; 6773 in 14 to 20; 32 to 38; 6775 in 12 to 20; 30 to 38; 6772 in 14 to 40



SEASON'S TURN IN SHOW-LIFE

(CONTINUED FROM PAGE 53)

The lusty children posturing across the top of pages 52 and 53 were photographed at a rehearsal for their open-air ballet performance at a huge party given by the Felix Warburgs at White Plains early in the summer. We wrote about these youngsters of the School of American Ballet last spring, prophesying their eventual worth. They have not let us down. The onlookers were enchanted with their youth, their rigorous training, their ambition. Early this winter, they will perform a group of ballets in a New York theatre: the new Antheil "Dreams," with costumes by Derain; "Tom," a ballet based on

"Uncle Tom's Cabin," by E. E. Cummings and Virgil (Four Saints) Thomson; "Touchdown," a football pattern written by Edward Warburg, with music by Kay Warburg and settings by Jo Mielziner; and the traditional steps of "Mozartiana" and "Serenade." This program might sound presumptuous for so fledgling a group. But they have no illusions of grandeur, nor do they expect to take New York by storm. Their one aim is to dance—and dance as well as their study allows them to. If people like to watch them, so much the better.

MARYA MANNES

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Table
loveliness
is supreme with

ALVIN



DELLA ROBBIA
Six
Tea Spoons
As low as
\$6.75

ROMANTIQUE
Six
Tea Spoons
As low as
\$7.50

MARYLAND
Six
Tea Spoons
As low as
\$6.75

MISS ALVIN
Six
Tea Spoons
As low as
\$6.50

BRIDAL BOUQUET REPOUSSE
Six Tea Spoons — as low as \$6

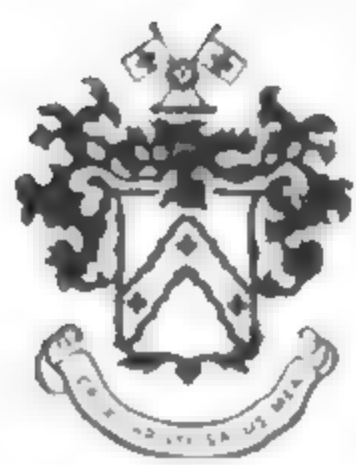
Complete pattern price lists sent FREE on request. Check price list wanted:

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Send 10 cents for
"THE CROWD COMES TO
OUR HOUSE"
A booklet full of party suggestions
with recipes

THE ALVIN CORPORATION
Makers of Fine Silver for Half a Century
PROVIDENCE, RHODE ISLAND

The Importance of Plaid in Autumn Yarns by PECK & PECK



● The new "tailored" yarns are enough to set Fall hearts spinning. This plaid knit suit, for instance—slim and crisply tailored, but soft as velvet to the eye and touch. Pretty perfect to wear now. Perfection itself for later, under those new coats that turn their backs upon bulk. Plaid in tones of green and brown, rust and brown, or wine and beige. Solid color blouse, \$39.75. Fabric hat, \$10.00.

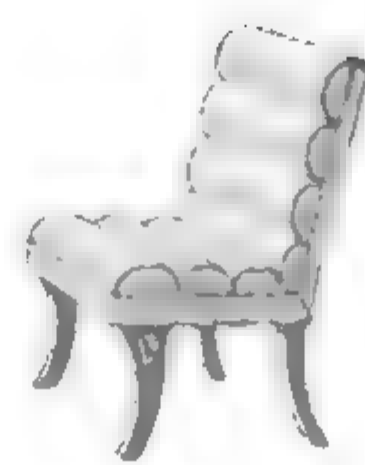
A BOW TO WOLFSIE WHO MADE THIS SUIT FOR US

PECK & PECK · FIFTH AVENUE, NEW YORK

WHITE PLAINS	CHICAGO	BOSTON	NORTHAMPTON
DETROIT	MINNEAPOLIS	CLEVELAND	ST. LOUIS
			PHILADELPHIA

MATERIAL CHANGES

(CONTINUED FROM PAGE 79)



into panels on walls. The thumb-nail sketch at the left shows one of the newest of chairs, divertingly cartridge-upholstered and resembling, for all the world, a series of smoothly rounded logs. It is appropriately labelled "Leisure Time," and you will find this at Macy's.

Rena Rosenthal shows her well-known ingenuity in the lamp-shade sketched at the right (below) and in the candelabra shown at the right of the next column. The lamp-shade is composed of narrow strips of mirror, laid over white vellum, that are as sparkling and light-giving by day, when they reflect the sunlight, as they are in artificial light. The candelabra



have gleaming crystal bases and chromium arms, in a simple, modern design. One version in the foreground of the sketch has three lights—a pleasant innovation for our sometimes under-lighted dining-tables. For those who can forgo the centre light, a crystal sphere in the two-light version will compensate for the lack of extra illumination.

Still another contribution to the autumn decorative scene—one which is not sketched here—is Jessie Leach Rector's new illuminated panels. Painted delicately on glass, these delightful compositions of shells, fruits, and flowers in white and charming soft colours are illuminated within the frame and backed by a second mirror, which reflects the design in white.



SCENTS AND SENSIBILITIES

(CONTINUED FROM PAGE 88)

was the alchemist who made her perfumes (and poisons) and whose apartments connected with those of the queen by a secret stairway.

Perfumers elsewhere were also poison experts, it seems, and there is the sad tale of sweet little Gabrielle d'Estrées, beloved of Henry IV. (and not so beloved of Catherine de Medici), who was said to have been murdered by a certain perfume given her by Zametti, an Italian, whose friends were not the friends of Gabrielle.

No lovely lady of light virtue and thrilling history ever dared overlook the helpfulness of perfume. Ninon de Lenclos claimed that it did much to make her seductive till the age of sixty. Du Barry had her perfumes supplied by secret recipes obtained from the notorious Cagliostro. In the court of Louis XV., it was customary, for a period, to use a different perfume every day. And Richelieu, one of the most brilliant figures in French history, was such a staunch believer in the properties of sweet-smelling powders that he had himself murdered during his last illness, it is said, by insisting that his servants blow the rose-scented dusts he used throughout his apartment with the aid of bellows.

When one considers that Madame de Pompadour's bills amounted to some hundreds of thousands of francs yearly for perfumes and cosmetics, one is not the least surprised that the French Revolution made perfumes unpopular. And don't let us forget the charming story of Madame Tallien, who frothed about in baths of crushed strawberries and raspberries, followed always with a sponging of perfumed milk. The poor cats in her neighbourhood must have felt the strain badly.

The next time you put sachet into your glove cases, think of the sixteenth-century masters who used to make the famous perfumed gloves of the period. Special skins, impregnated with ambergris, musk, or civet, were imported to France for the purpose from Italy and Spain. When the custom came to England in 1550, Elizabeth, queen of the land, was also the first customer of the land, Elizabeth,

who had an uncanny and powerful sense of smell, also boasted a cloak of perfumed Spanish leather, perfumed shoes, rugs, linen-chests, petticoats.

Ladies of rank took pride, during the period, in collecting recipes of perfumes and in their many little cassettes or *printaniers*, boxes of ivory or precious metals, with perforated lids through which the contents could be inhaled.

When the Puritans captured England, perfumes were consigned to the Devil (who didn't mind, we are sure) and stayed (with the Devil) until the Restoration.

And now comes the sad ending: today, women and men no longer think to make an art of using their perfumes, even though good perfumes, and there are many, still have the power to make one go places and do things! They do not even give great time or thought to the choosing of a perfume. Perhaps, as the psychologists say, we have really advanced so far above the ancient dinosaurs and missing-links that our sense of smell is inferior.

Once Judith could snare Holifernes to his guillotining by rubbing her body with fragrant oils; once an English gentleman became so frightened at the havoc which perfume was playing among the English in the year 1770, that he actually introduced a bill with the hope of passing a law "... to forbid all women, of whatever rank, profession ... or degree, whether virgins, maids, or widows ... to seduce and betray into matrimony any of His Majesty's subjects by scents, paints, cosmetic washes, artificial teeth, false hair, Spanish wool, iron stays, hoops, high-heeled shoes and bolstered hips ... and to incur the penalty of the law in force against witchcraft ...". Ah, me, things have changed!

Men no longer write poetry about the scented air of Cybaline's tread. Who could blame them, seeing that Cybaline probably uses some hastily selected scent—as likely as not, quite unsuited to her personality.

MINA BROWNSTONE

A Scrapbook for Brides by B. ALTMAN & CO.

Breakfast etiquette includes a cape-like bed jacket of luxable velvet with Alençon yoke

Tea-time gloves of washable dooskin never lose their adorable softness cared for the safe Lux way. Lifetime gifts of gorgeous china keep their beauty forever undimmed, with Lux.

A white wrap of a corselette luxuriously satin-striped - Lux preserves its gently firm restraint

Tailored elegance in a trousseau set of satin-trimmed sheer... Slip (left), gown (above), panties (not shown) Lux like a dream

Petal-thin diamonds of Lux to protect trousseau treasures from harmful alkali and cake-soap rubbing



"For all lovely things, it is safe to trust to Lux"

"Lucky the trousseau things cared for with Lux," says Altman, famous, as smart New Yorkers know, for trousseau and wedding gifts.

In these exquisite flakes, sheerer than chiffon, whiter than orange blossoms, there's no harmful alkali to weaken delicate fibres. And with Lux there's no need for cake-soap rubbing.

That's why Altman tells brides-to-be—and brides of other years—they can safely trust all lovely washable things to Lux.



WOMEN of the Southwest look to Neiman-Marcus for the ultimate in distinguished clothes. In this important wrap, from our Fall Collection, superb silver foxes are handled with completely new abandon. The swagger silhouette, in so precious and formal a fur, reaches the zenith of high fashion.

Neiman-Marcus Co.

DALLAS • TEXAS



NELSON

"Lips on Cellophane" by Louis Philippe, in six shades, provide an ingenious and sanitary way of choosing the perfect shade of lipstick

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 86)

- A final aid to dry skins from a somewhat different point of view is Bathasweet, the bath softener. Those with very dry skins all over their body say that, with Bathasweet, even very hard water becomes soft and soothing. Of course, it is fragrant, with a brisk sort of flower odour. We are bringing this up now because Bathasweet is available in new shaker tins in cool green with purple mountings. You will find it in the shops, in tins ranging from baby sizes to big ones.

- Marie Earle's newest lipstick shade is known as "Eclatant," a clear flattering red on the poinsettia cast. To celebrate its appearance with appropriate dash, there is a new case, the Lipstick Moderne, in which you can also find the other Marie Earle lipstick shades. This is one of those one-handed wonder lipsticks that you work with one finger, done in green, gold, and scarlet. Then, there is a new mascara case, carried out in the apple-green shade that Marie Earle is using so effectively for her new packages. In the mascara case are a mirror, a fine brush, and the mascara, in black, blue, brown, or *châtain*. This is the mascara made with an oil base that won't go beading or flaking on your lashes. You will find these two new items at all the better cosmetic counters.

- What is good enough for the Prince of Wales is good enough for us, we always say! In this case, our point of agreement is Tumble Tommy, the new Kent hand-brush, of which the Prince of Wales was one of the first purchasers in London. Tumble Tommy is Kent's first gesture in the modern design direction. Its top is a dome of satinwood. It seems that satinwood is a perfect wood for brush backs, because its natural oils keep it from cracking or warping. To us, it is the perfect wood for practically anything, because it is so beautiful, and it lends immeasurable éclat to our bathroom. The dome shape of the brush is a very special point; when you put it down,

its weighted side brings it to a half-mast position, so that the water neither goes back in the wood nor lingers in the bristles, but drains off, and your brush lasts just that much longer. Tumble Tommy (it is really a silly sort of name, if you stop to think about it!) is available in two sizes for hands or nails, and its bristles are all from Siberian boars, as are those of all the Kent bristle brushes. And every Kent brush carries a guarantee. You can buy this newest one at the better drug and department shops.

- If you want your face to feel utterly fresh and clean, even in these days when everything seems sticky, including yourself, acquire a bottle of Campana's Dreskin. It's even cool to look at—a clear green liquid that pulls every bit of dirt out of your pores and leaves your skin with that spanking clean feeling. It seems to give your face a new lease on life, too, the way a cold shower does for your body at the end of a hot day. Dreskin is suggested also as an after-shaving preparation. Undoubtedly, it would prove such, but if it's a question of getting it for yourself or your husband, sacrifice the husband every time and save your face. This is a companion product to Campana's Italian Balm, and a worthy one, to our way of thinking.

- It is an undeniable fact that, at one time or another, your tan lets you down, and, once it is out of regular sun doses, goes yellowish and streaked. Alexandra de Markoff has been brooding over this and has produced what seems to be a remarkably good way out. It is her Fluid Powder Foundation in Golden Bronze. This manages to conceal all the yellow tones that you hate beneath its flattering bronzy finish and makes the fading-away period entirely bearable. Also, the de Markoff bath oil is now done up in a new slim bottle with a shaker top, and there is an additional smaller size. This is that essence of which four drops in your tub makes the whole bathroom smell enchantingly like a florist shop.



"MY NEW IRRADIATED SKIN FOOD GIVES YOU THE BEAUTY BENEFITS OF SUNSHINE WHILE YOU SLEEP ...AND WITHOUT TANNING YOUR SKIN!" SAYS

Barbara Gould

Barbara Gould's new Skin Food slowly, gently, safely, applies tiny ultra-violet rays to your skin, all night long! But you can't see them, or feel them!

FOR years scientists have urged humanity to take advantage of the vitalizing effects of the ultra-violet rays in sunshine.

But to expose your face to sunshine strong enough to burn it, or even to tan it, is to risk drying out and coarsening the skin.

How, then, is a woman to give her skin the *benefits* of sunshine without risking its drawbacks?

BARBARA GOULD ATTACKS THIS PROBLEM

Barbara Gould well knew that the irradiation of certain *foods* with ultra-violet rays gives them marvelous body-building properties. "Why not an irradiated *skin food*, too?" thought Barbara Gould.

So in co-operation with a scientist in

a great Eastern University, she succeeded in developing a *skin food* irradiated with ultra-violet rays!

A sensitive photographic plate placed in a dark-room over an open jar of Barbara Gould's Irradiated Skin Food shows the definite presence of these ultra-violet rays.

But so *mild* are the rays that they give only *benefits* to your skin. They do not tan the skin, and they certainly do not give you a sunburn!

You pat this new skin food over your face and neck at night, and *while you sleep* the sunshine rays are gently, slowly, safely shed upon your skin.

BARBARA GOULD'S CLEANSING CREAM

Barbara Gould's Cleansing Cream is an extra-light cream so fine and filmy of texture that it liquifies the instant it touches your skin. Gently it gathers up the dirt, make-up, and impurities from

within the pores as well as from the surface of the skin.

For the very best results from the new Irradiated Skin Food, first cleanse your skin with Barbara Gould Cleansing Cream. Remove with tissues and pat on her Skin Freshener to tone your skin.

You will be delighted with Barbara Gould's Finishing Cream, too. It has an unusual lotion base, gives a soft, dull finish to the skin, protects it against weather, and because it does not reappear in a shine, makes a perfect base for make-up and powder.

And know this: you can trust *any* beauty preparation which bears the name "Barbara Gould"!

Barbara Gould

Barbara Gould Irradiated Skin Food—
\$2.75 for a Generous Jar.
Smaller Size \$1.25
Irradiated Face Powder—\$1.65
Barbara Gould Cleansing, Finishing,
Tissue and Circulation Creams—
\$1.10 the Jar, 50c the Tube.



A photographic plate over an open jar of the new Skin Food, in a dark room, takes a picture of the mild ultra-violet rays present in the cream!



No Married Woman ever is Unattractive!

★
TO MY 1,767,000 CUSTOMERS:

A married woman wrote me recently from Seattle lamenting that she is "unattractive", and this is my answer to her and to every other married woman who labors under that absurd delusion.

To be married is, in itself, definite proof that you are not unattractive. Men do not marry women who do not appeal to them. You may not look alluring to all men, but at least one man has paid you the supreme compliment of marriage, and the others do not matter. Beauty is in the eye of the beholder, and the pulse that once quickened at the sight of your face and the sound of your voice is there to be quickened again. You are not unattractive, but you may easily become so, first, by believing it, and second, by neglecting to preserve the charm that won your husband's devotion.

Now, I am not going to urge you to buy HARRIET HUBBARD AYER preparations, because I feel that if this letter makes any impression on you, the urge to buy them will come from yourself. You cannot be interested in a beautiful skin and a glamorous complexion and be indifferent to formulas that have for over 25 years elevated American standards of beauty. But I am not going to mention my preparations again. All I want to say is, that if you are dreaming of lost allure, why not do something about it?

Yours most sincerely,

Lillian S. Dodge
Lillian S. Dodge, President

★ Based on 1933 Survey



HARRIET HUBBARD AYER, INC.
323 EAST THIRTY-FOURTH STREET, NEW YORK

Beauty Preparations

©1934--H. H. A., Inc.

Montreal

Paris

London

FOREVER ENGLAND

(CONTINUED FROM PAGE 54)

and her American sister who copies her, are not in tune with the London social setting, for that very reason. They can never understand this difference unless they have lived for some time in London. That smart evening dress from Paris, hugging the body from neck to hem and slashed to the waist in back, is not the dress to wear with a tiara and the family jewels; nor at court will it please the Queen, who—deeply shocked by some recent dresses—let it be clearly known that no such infringements on the etiquette of the court would be tolerated.

BRITISH FASHION

No; in London, that mad little number hot off the Paris griddle just doesn't look important enough to wear at a big dinner or a ball; and for that reason, it's more difficult than you'd think for Englishwomen to find dresses in Paris that are suited to the grandeur of the London season. The Paris dressmaker doesn't understand that—and never will. The truth is that England has fashions that are all her own. The so-called "sports" dresses in the Paris collections are really what an Englishwoman would wear lunching at the Ritz in London. And the real "sports" dress of the English countryside is an unknown quantity in the Frenchwoman's wardrobe, though the American woman has now adopted it.

Big hats, of course, are not new to England, whose fairest flowers have worn them to Ascot since time immemorial. The cart-wheel, therefore, delights the Englishwoman as few fashion crazes have. I have never seen Mrs. Leo d'Erlanger, Lady Castlerosse, Mrs. Audrey Parr, or Mrs. Julie Thompson looking better than they now do in their big Suzy hats. Mrs. Thompson has always worn big hats—just as Lady Mendl has always worn gloves and Lady Cunard tulle in the evening.

Lady Cunard, incidentally, knows better how to dress up to an opera box than almost anybody in London to-day. She usually wears white, glittering jewels instead of pearls, and a nebula of tulle about her shoulders. The other night, she wore a white tulle scarf, the ends of which were caught in like sleeves and bordered with tiny fluted tulle ruffles that could not entirely dim the scintillation of diamond and emerald bracelets. She was also among the first people to wear a bang—she and Lady Diana Cooper. A bang is, incidentally, the newest passion in dressing hair. But, like a great many fashions that are created by and for one individual or type, it's fatal when the mob takes it up. As a rule, it suits only blondes. I can't tell you why, but there it is. In the same way, Lady Dufferin wears a huge tulle ruff about her shoulders—falling a little off one of them—and this is only successful when worn by women who, like her, have beautiful sloping shoulders.

The perfect background for individual beauty is the opera box; and London has seldom had a more colourful season at Covent Garden. The new scenery is a great improvement on the old. And Sir Thomas Beecham has done wonders with the orchestra—such wonders that I doubt if anywhere in

the world to-day could one hear a better performance of "Siegfried" than that which I attended. Seeing the audience night after night at Covent Garden made one realize that the tradition of the most famous opera-house in the world is by no means a dead one. The good-looking women—such as Lady Howe, Lady Londonderry, Lady Anglesey, and Lady Ribblesdale—with their beautiful jewels and their air of distinction, were reason enough for the devout and curious gaze of the less privileged; and throughout the long season, Lady Cunard's box was a veritable galaxy of beauties.

To make a sensation, these days—a sensation because of one's good looks—is rather a difficult feat. Not because there are many more beauties than formerly, but because—with the present-day cult for beauty—there are so many more women who present the effect of beauty. I am always told that in the days of Lady de Bathe (Lillie Langtry), Lady Dudley, and the Duchess of Leinster, in the era of professional beauties in England, these women stood out from the masses because of their marvellous natural colouring. Other women, it seems, had in comparison no colour and, make-up being tabooed, looked drab and sallow. But colour to-day belongs to everybody and is worn by all who can not face the sickly pallor of their paintless faces in the mirror.

INDIAN BEAUTY

The sensation of this London season was undeniably the little Princess Karam Kapurthala, the wife of young Prince Karam, the son of the Maharaja of Kapurthala. She was unanimously voted not only ravishing, but exquisitely dressed. She wears her native costume, but she does not wear the end of her sari over her head; and she gives herself a semi-European touch by wearing enchanting evening wraps that have been especially made for her by Madeleine of Paquin in Paris. Prince Karam, who has a great deal of taste in women's clothes, has taken his beautiful wife in hand and made her into one of the best-turned-out women in Europe to-day. He sits with her at Antoine's while she has her hair done, and at Paquin's while she is being fitted.

Her beautiful Indian jewels have been reset by Cartier. But the thing that enthralled me most, perhaps, was that the little buttons down the bodice of her many dresses (she has seventy saris) are all real pearls, fastened in just like a man's shirt buttons. I must tell you, too, about her gauze evening wrap, for it's bound to influence fashion. It's made of tête-de-nègre gauze and is a mass of little ruffles over a transparent *fond* of the same material. It is tight fitting, with a little rounded train at the back and no sleeves. Tucked in under the ruffles over the shoulders are small pale pink gardenias. (You can see a photograph of the Princess wearing this wrap on page 56.) Worn over a white-and-silver sari, with ropes of beautiful pearls and dangling Indian earrings with pear-shaped pearls, the ensemble is ravishing. Every one asks to see the now-famous gauze (Continued on page 98)

In Focus...

the snappers snapped

● Society is overrun with picture hounds these days. They go around snapping at everything and everybody. Throughout Long Island and Newport the click-as-click-can trend is spreading. Low golf scores—perfect ground strokes—altitude records and skill with a spinnaker no longer mean anything. It's your click that counts. Witness these glimpses of the snappers caught at the shutter by that social photographer with the seven-league camera—Toni Frissell.



● (Above) Of course you've heard of Tommy Tailor's (T. Suffern Tailor, we mean) prowess on the links. That's simply not in the picture compared to Mr. Tailor at the lens. Here he is ready to point it at the pointers, at a dog trial recently held on Long Island's fields.

And at the right you see what Tommy caught. Their names are Lion, Scott and Game Warden Arthur Grundy. This kind of hunting is unfamiliar to Warden Grundy. "Register up-and-at-'em," he seems to be saying.



● (Above) When the Blue Book of Aviation is written, the name of Charles Lanier Lawrance will take a first place. But here we see him playing with another element—about to set out in the *Mock Turtle* with his son, Francis, and daughter, Emily. But first they'll snap mother as she hoists the mainsail (right). Mrs. Lawrance, by the way, has the most amusing snapshot album on Long Island, say the gay folk who live out that way. Apparently, she has made her whole family camera-conscious.

Adv.



● (Above) Mrs. William H. Vanderbilt, the former Ann Colby, is seen here at Oakland Farms, Newport, with two of her dogs, all namesakes of the apostles. The cocker spaniel answers to the name Peter. The St. Bernard's name is Thomas, although he answers only to Tommy.

Though the busiest and most popular of the younger hostesses in the Newport colony, Mrs. Vanderbilt finds time to snap her dogs frequently. At the left are two characteristic poses recorded by her camera. Tommy is caught quite unawares—is it a bird? Peter is acquiescent, but one would hardly say enthusiastic.



● (Above) A royal family lunches in the garden—Grand Duchess Marie with her kinsfolk, Prince Paul Chavchavadze and the Princess, formerly Princess Nina of Russia.

Grand Duchess Marie, since her exciting escape from Russia, has become famous as a writer—as a lecturer—and as a style authority, but those in the know will tell you that she now spends half of her days in the dark. Come sunup she clicks through yards and yards of film, and then spends hours in her darkroom flirting with chemicals and emulsions as earnestly as she once worked with words and silks.

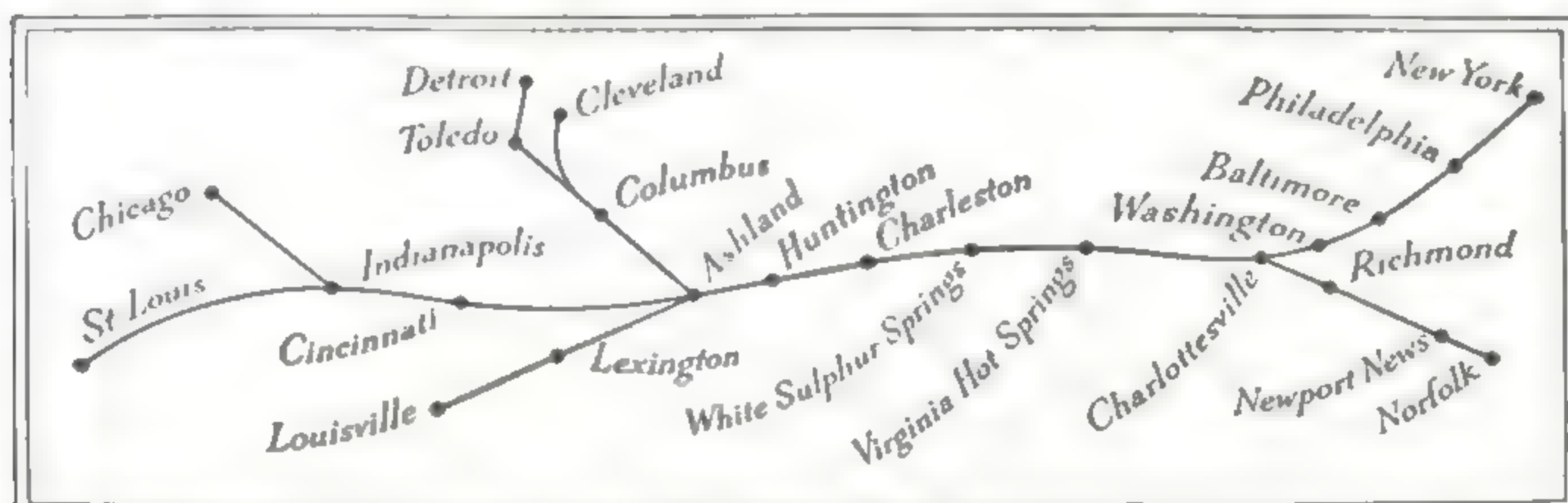
● Mrs. Vanderbilt, the Grand Duchess Marie and Mr. Tailor are all using the new Kodak Six-20 with *f.6.3* lens. You can get one like it at any camera counter—\$17.50 and up. The one in Emily Lawrance's hand is a Kodak Six-16 with *f.4.5* lens—also very easy to obtain for \$40. Eastman Kodak Company, Rochester, New York.

Clean



PHOTO BY ETHEL STOCKS

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The Finest Fleet of Air-Conditioned Trains in the World



The ticket agent of any railroad can route you on the Chesapeake and Ohio. Insist upon it!

CHESAPEAKE and OHIO

KNOW YOUR VALUES

(CONTINUED FROM PAGE 57)

softness, lightness, and durability—whether it appears in blankets, coats, or long red underwear. If it is mixed with cotton for economy's sake, or if it is shoddy, or heavy and hard, its efficiency at its job—keeping you warm and comfortable—is diminished. If you can get twice the warmth with half the weight from a fine woollen blanket, it is poor economy to buy two heavy, coarse ones for the same price.

COUNTRY CLOTHES

There is no place where this quality argument applies more than in country clothes. We shall say the same thing about city clothes in a minute. Your classical country things should be an accumulation of years. There is something a little vulgar about glaringly new sports clothes; you can't be equipped overnight without looking like a walking sports shop. However, if you are going to make a mellow collection, the staple clothes must be of a quality worthy of being kept. Economize on your light wash dresses or your evening dresses, if you must. Your tennis and golf clothes needn't be expensive, and your accessories can be simple—good, plain, leather bags and gloves, felt hats that will stand the rain. But your woollen clothes must be good.

A woollen sweater that shrinks and gets hard the first time it is washed is a poor investment, no matter how cheap it is, since the wear to which it is subjected necessitates continual laundering. A tweed top-coat that won't stand up under rain, or can't be sat on, on the ground, or tossed into a rumble seat, isn't worth its salt. The better the coat, the worse treatment it will stand. We know one very smart lady who has an old, imported tweed coat to which she is inordinately attached—so much so, in fact, that when she turned over in a sailboat with the coat on, nothing could induce her to abandon it, despite the difficulty in swimming ashore. After a cleaning and pressing, the coat came out none the worse for its ducking. (Not as much can be said for the lady.) The moral of this story is that the coat must have done a good job of making her comfortable, or she would not have regarded it as a faithful best-quality friend not to be replaced easily.

Leather, whether in boots, saddles, luggage, shoes, or whatever, is a commodity on which there should be no stinting. Classical country Oxfords, when made of the best quality of leather, are possessed of nine lives, only demanding a little brushing and polishing to rejuvenate them from time to time. But you can't expect inferior leather to stand up against cross-country wear—or city sidewalk wear, for that matter.

The quality of leather depends largely upon what part of the skin is used. Custom-made shoes, for example, are cut from the centre of skins, where the leather is solid and even. Inexpensive shoes are cut all around the thin sides, in order to get more shoes per skin. There are many important steps in producing fine leather before it reaches the shoemaker—but those are his problems. All you have to do is to find a good reliable man. And when

you do, you can't expect bargain prices—it just isn't possible.

Granted that your shoes are of the best quality, you can economize by taking care of them and making them last. Our English cousins have a healthy respect for leather and know that it won't thrive unless it is nourished—actually nourished—for it has pores, just the same as your hands and face, which should be kept clean and open. You are not doing your best by your shoes, no matter how good your intentions, if you leave them to the mercies of a bootblack who puts on quick-drying polish and brushes them until the friction dries out the leather. A proper shoe cream should have plenty of oil in it. It may make the shoes harder to polish, but it will guarantee them a longer life. A final hint—shoes should never be polished when they are wet.

This information can be applied in full force to riding-boots. Good boots should be able to stand mud and scratches and take on a deep rich tone as years go on, if they are well taken care of—and, remember, it is no disgrace to keep them a lifetime. In Virginia, you will hear them referred to tenderly, as if they had a vintage—"Maxwell, 1909."

A pair of ski boots should endure forever. But if they aren't soft and water-proof, you won't wear them more than once. Wet, stiff boots are too agonizing to encourage any sport.

TOWN CLOTHES

Town clothes present a more varied problem; for your economies depend so much on the type of life you lead. If you are a lady of leisure with luxurious tastes, you will have to figure it out for yourself; if you are a working girl, you probably have figured it out. We have already discussed wool and leather, and what we said applies to town, as well as country clothes. Furs and silks lead a more urban life, so we concentrate our remarks about town quality on them.

We never can say too much about quality in furs. When you complain that you can't afford a good fur coat, it doesn't wring our hearts at all, for there is always the alternative of buying a good woollen one. No matter how much we all yearn for a mink coat, the purchase of one will not be soul-satisfying (nor body-satisfying, for that matter) unless the coat is a superior one. There are plenty of lower-priced furs that have all the qualities you need, providing that you buy the best available skins in any particular fur. What we stand firmly against is reaching for a luxurious and expensive fur and falling flat by buying a poor and shoddy example of it. It may look right and worth while to you in a coat with the lining covering the hard interior of the skins, but we warn you that disappointment will set in when it starts to fade and rip apart.

Silks are another paying extravagance. If you buy the purest and best quality possible, it will pay you dividends by wearing. Lingerie, made of cheap, weighted silk, which some poor soul has embroidered with tiny stitches, is a glaring extravagance. It may look (Continued on page 107)

No matter what your mirror shows~



There is no excuse for a poor complexion!



SUCH little things may keep a woman from the loveliness she could have . . . a shiny nose; dry, flaky skin; a few lines or wrinkles. The most exquisite gown can't overcome a sallow neck, and many an otherwise charming person has been made unhappily self-conscious because of a ridiculous pimple.

But no matter what your mirror shows, its verdict need not be accepted as final! For by following Nature's own rules for health and beauty, and using Dorothy Perkins Beauty Preparations — you'll quickly find that there is no excuse for a poor complexion.

If your skin is dry and faded-looking; or if it is oily and shiny — Dorothy Perkins can help you. Pimples, enlarged pores, blackheads, lines and wrinkles, sagging muscles, double chin — for each of these common foes to loveliness Dorothy Perkins has a simple, scientific treatment. A treatment which, though wonderfully effective in its results, requires not more than three minutes in the morning, and five to ten minutes at night!

Dorothy Perkins Beauty Preparations have become nationally famous because they have proven themselves effective in the treatment of thousands of faulty complexions. Each preparation has been tested and approved by Good Housekeeping Bureau. This is not only strong proof of purity, but a full verification of every claim made on label or advertising. Favored by discriminating women who can afford the most expensive cosmetics, they actually cost only a few cents a day.

You will find these delightful beauty preparations at exclusive, selected dealers. If you are unable to locate our dealer, write to DOROTHY PERKINS, 500 Fifth Avenue, New York, or 111-115 South Tenth Street, Saint Louis, and we will gladly send you his name.



Dorothy Perkins
Beauty Preparations



HERE IS NO EXCUSE FOR A POOR COMPLEXION

A new
 "THREE-CORNERED"
 hat



by STETSON

THERE'S a wave of popularity for tricorns this fall, and this new version by Stetson is high on the crest. And for good reasons! It is individually tailored with a chic decoration. It comes in all wanted colors, and in several finishes—a soft, lustrous Sheen, a rich Duve, and quality Stetson felt. It's versatile enough for many occasions. At better stores everywhere. John B. Stetson Company, 358 Fifth Ave., New York, N. Y.

STETSON
 HATS for WOMEN



FOREVER ENGLAND

(CONTINUED FROM PAGE 94)

wrap; and the little Princess, amazingly sweet-natured, has it fetched from the cloak-room and walks to and fro like a mannequin to show it off.

The Princess went to court in an exquisite green-and-silver sari with her emerald parure, having first inquired through the proper channels what Her Majesty would like her to wear. An Indian Princess, you know, does not have to wear the usual three feathers or the long train, and need not carry a bouquet or fan. She may, of course, but she is not required to. Nor does she have to curtsy, but may, if she likes, make the Indian salute, which is very lovely and gracious and, in the East, the most courteous reverence. It is made with a very low bow and the two hands pressed together just under the chin.

I asked her if she had brought her own Indian servants with her. She told me that here she had a European maid and that in India her retinue was made up of five people—but that the five did no more than one good European maid does. Of the five, only two are women: the two dressers. The others are men. One is a tailor who does all her sewing; one does the brushing and pressing; and the other fetches and carries. Small wonder, then, that the Princess Karam is a work of art!

ENGLISH BEAUTIES

But she, of course, is caviar—detracting in no way from the more familiar beauties of London. In fact, Princess Karam's exotic splendour was a perfect foil for the clean blond beauty of the Englishwomen. The new crop of English beauties is, as a matter of fact, hard to beat. I think that Lady Diana Abdy, Lady Anne Bridgeman, and her débutante sister, Lady Joan, are an incomparable trio. And no one who sees the Paget sisters, Lady Caroline and Lady Elizabeth, arrive at a party radiant with youth and good humour, could easily forget them. There's something vastly effective, anyway, about handsome sisters.

Among America's contribution of charm to the London season, Mrs. Shevlin Smith, Miss "Bee" Patterson, and the beautiful Mrs. Talbott were outstanding—and great successes.

All visitors in London, myself included, were enchanted by the advent of a fashionable new automobile in the streets. Not a fashionable make of automobile, but a fashionable new body for your car. It's a two-door, four-seated sports car with a little victoria hood over the back seat: the grandchild of the old-fashioned victoria in which our mothers looked so charming when we were very young. On page 55, you will see Lady Castlerosse sitting in her's, under the cover of the little victoria top. Only half of the top may be opened, but, if you like, the whole of it can be dropped to a flush line. It is now *the* car—very probably because it is one of the first vehicles actually to flatter the woman riding in it, and because it's equally smart in town or speeding out to a country week-end.

The English week-end is certainly the most charming side of English life. Literally every one clears out of Lon-

don on Friday afternoon and returns on Monday or Tuesday morning. For those people who have a country house, life in town is just a temporary sojourn from Tuesday till Friday. But the extraordinary thing about it is that the English don't seem to mind spending their lives travelling. They literally live in boxes and bags, and the packing and re-packing would—if it weren't for the endless numbers of servants they all travel with—eventually drive one mad. But so much does the week-end get into your blood—become part of the routine of life—that a week-end without an invitation is a serious jolt, and you find yourself murmuring forlornly, "Have I no friends?"

What I, for one, like best about the English week-ends are the sightseeing excursions—for they can be called by no other name. You rarely visit churches and historical monuments, but you are always being taken off to near-by country houses that are veritable treasure troves of paintings and furniture. More often than not, they are also architecturally interesting. The wealth of England in objects of art—things that one never sees or hears of except through this intimate contact—is unbelievable. To see the big room at Wilton, called the "double cube" (because it is sixty feet long, thirty feet wide, and thirty feet high), which was built by Inigo Jones, furnished by Kent, and decorated by Van Dyck, is infinitely more thrilling, to me, than an exhausting tour through a museum. Such a room—in which the guests have gathered after dinner for three hundred years, and still gather—has an atmosphere more precious, more vital than all the abstracted archives of art and legend. The Pembroke, to whom it belongs, even look like the people painted on the walls. Suddenly, when you are sitting at a bridge table and your mind wanders from the fickle cards, you catch the likeness of the living man, playing there in the candle-light, to the dead one hanging behind him on the wall. It is the clearest intimation of immortality, of the unbroken march of English life, that I know of.

COUNTRY HOUSES

There are two country houses that I particularly delight in—the Cripps' and the Harmsworth's. The Fred Cripps' have an ideal country home—the home of the future. It is a farmhouse without any pretensions, but full of charm and comfort. When you drive into the courtyard, you see the horses' heads moving above the doors of the loose boxes. There is a picturesque pond next to the stables, and the house and the outbuildings close in the square in the rambling, irregular manner of the traditional farmhouse. The view from the lawn at the back of the house takes in miles of rolling country, with meadows complete with hunters in the foreground. On long summer evenings, the company at the Cripps' sit out in the starlight after dinner, supine on huge garden beds with mattresses and big cushions. With the dogs curled up asleep, the soft lights at the windows, the homely sound of the horses in the stables, and the peace of the whole countryside, (Continued on page 100)



Now on sale at leading stores almost everywhere...the new Carter foundations, made with "Lastex." Illustrated here is Carter's "Fandango," a new cutaway all-in-one designed for those gowns with that old Spanish influence.

LAST WORD IN LUXURY OF "LASTEX" Accents these new Fall foundations by *Carter*

They are winning delighted ohs and ahs even from veteran corsetieres—these marvelous new creations. With benefit of "Lastex," fabrics of yesterday become miraculously soft, light, airy and cool while keeping uncompromising control over the wayward curve. You hold your figure and your comfort too in these triumphs of fine designing. They wash and dry like handkerchiefs.

You will find garters smoothly inconspicuous. Many are the new flat Velvet Grip. There is a Carter collection, by the way, in the "Lastex" Exhibit at Marshall Field & Company, Chicago, Main Building, Fifth Floor. You will see quite a miniature World's Fair of all kinds of "Lastex" apparel for men, women and children, which opened in June and will last through November.



Lastex
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT

"A dinner without Curacao is an unfinished dinner"



Says TONY SARG

Tony Sarg, the illustrator, who has raised marionettes to the level of Drama, will not be put off with makeshifts. Give him the good Curacao—and don't take too long bringing it. Which isn't surprising because people who make a religion of wines and liquors claim that Curacao is one of the two greatest of all liqueurs. Cusenier Curacao *tastes* like a great liqueur. It has a haunting bitter-sweet quality—and such a full, round flavour you feel you could bite into it.

"But always give me Cognac Brandy"

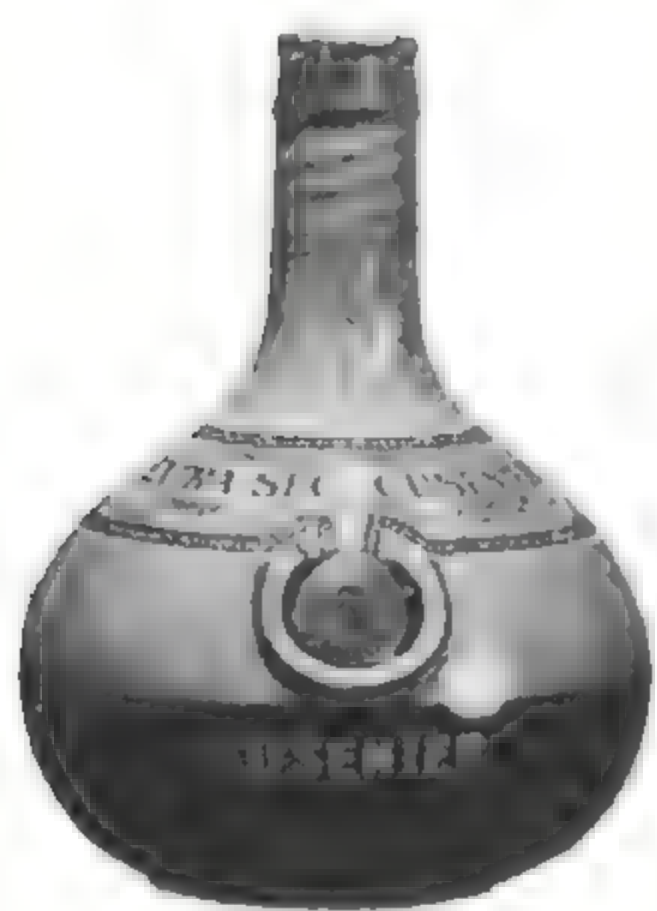
Says VINCENT LOPEZ



If your preference is the same as that of Mr. Lopez, master of bland rhythms, here is a useful suggestion: Look for the *Cusenier Three Crowns* when you buy Cognac Brandy; not to please us, but because they mean it is 15 years old, although it costs no more than many only 5. It is "distilled in pot stills of pure wines grown within the district of Cognac." It has a marvelous bouquet. A sound brandy.

But Mr. Sarg's preference for Curacao and Mr. Lopez' for brandy do not mean there's anything wrong with the fresh, cool taste of our Crème de Menthe (the *original* Crème de Menthe, by the way) or our Apricot Liqueur with its neat flavour of the ripe fruit. Or, for that matter, with the Blackberry or the Triple Sec, or the Crème de Cacao.

We are reluctant to say that Cusenier Liqueurs are the best. But they must be exceedingly good because MORE PEOPLE BUY THEM THAN ANY OTHER BRAND IN THE WORLD. Perhaps you would like to select one the next time you go to your dealer's.



The Liqueurs of
CUSENIER

La G^de Distillerie E. Cusenier Fils Aîné et Cie, Paris

Imported and Guaranteed by W. A. TAYLOR & CO., N. Y.

FOREVER ENGLAND

(CONTINUED FROM PAGE 98)

you can't help feeling that this sort of thing is Home—home as the feudal barons understood it in the days of simplified living. Yes, it is a perfect house; a house in which one can put up six or eight guests with the greatest comfort, where there are endless servants' rooms tucked away under deceptive eaves, where there is animal, as well as human life, and luxury without pretence.

But the country house whose beauty I prefer of all I know in England is the wonderful Palladium house of Esmond Harmsworth, well known to many Americans, for many of them are received there. It is the exact copy of the famous one near Venice—the Rotonde, I think it's called—and was built by an English architect in the early eighteenth century. Though it is a copy, it is almost more wonderful than the original, because it is situated in one of the most beautiful spots in England; in a setting always green and Arcadian, with wonderful gardens and flowers, thick hedges and magnificent trees—verdure that the original Palladium house completely lacks. It isn't often that the native architecture of one country is suited to another; but this is one of the rare cases where I have seen it to be so.

AMERICANS IN LONDON

This year, London has become the mecca for all travelling Americans. And since all invasions leave their imprint on the invaded land, so have American customs taken hold of British hearths. Chief among these is the buffet meal—an American commonplace which the British have leapt upon with cries of glee. One of the most distinguished Americans over here this year, Mrs. Harold Talbott, is an expert at buffet entertaining, and all London is taking note. Her husband is the captain of the American polo team, and in her house near Kingston, she arranges little tables at which one eats on the terrace outside the dining-room, and sets the buffet in the dining-room. (You can see one group, including Mrs. Julie Thompson, Mrs. Talbott, Lady Alexandra Metcalfe, Captain Fitz Clarence, and Miss Corey, at one of these small tables, in the third photograph at the left on page 54.) The advantage of this arrangement is obvious: if it suddenly starts to rain, the little tables may be abandoned at a moment's notice, while the difficult part of the arrangement—the tables of food and drink—need not be disturbed. The English climate, then, need hold no menace for Mrs. Talbott.

High in the ranks of entertaining are the English bachelor hosts. So high that one lives in fearful apprehension of their marrying. Sir Michael Duff's cocktail parties, for instance, are among the gayest and most amusing in London and his house in Wales is a model of the well-run country house. And John Sutro has an infallible knack

that makes his parties go from the moment the guests cross his threshold. What, really, makes a party go? Nobody has ever been able to explain that subtle cause, to put the formula down. But I have a theory: it depends on the attitude of the guests. If they go to a party with the firm determination that it shall go, because it is a friend's party, then it usually does. But the professional partygoers—the people you see at all parties—very often go in a frankly sceptical mood; sceptical about the outcome of the party and, personally, not very interested at that. I believe, then, that to give a good party, one must be surrounded only by good friends. You have, then, a head start.

Certainly, part of the secret of good entertaining lies in visual taste. Some people, for instance, have a genius for arranging flowers. The other day, Lady Ribblesdale had her lunch tables—two, with eight guests at each—decorated with bowls of flame coloured azaleas and delphinium.

Mrs. Maugham, nowadays, affects a green colour scheme of table decoration: green cloth, bright green porcelain leaf-bowls filled with green flowers, green leaf-plates for the bonbons. The bouquets of green flowers are made up of those greenish-streaked tulips, sprigs of rhubarb gone to seed, and all sorts of green leaves, some of which look like a cross between flowers and foliage.

FLOWER PIECES

The triumph, however, of this year's flower arrangements was the decoration at the Simon Marks' dance. In a niche in the hallway, there was a magnificent "set flower piece" such as one sees in old pictures, and in one of the drawing-rooms, a huge bouquet of pink azaleas and pink laburnum of such a fantastic shade that I thought that they must have been dyed. They were done, of course, by Mrs. Spry of Flower Decorations, who is responsible for much of the floral beauty of London parties. She made the flower earrings—tiny lilies-of-the-valley fashioned into wing-shaped earrings and screwed on to the ears—that Lady Portarlington wore at her party.

The Simon Marks' house has a huge garden—huge for London—and on this occasion, it was dramatically and romantically illuminated, reminding me of parties in Paris, where the gardens are irradiated by the electric wiles of that lighting genius, Wendel. On this same night, there were at least three big parties in London: Lady Lloyd's, Mrs. Charles Cartwright's, and the Simon Marks'. And right on their heels came the Tattoo at Aldershot, the Test Matches, a wonderful show of nineteenth-century paintings at the Lefevre Galleries, the Opera given at Glyndebourne, the Rodeo—no, it's really too much! Londoners are spoiled!

"HIM"





Fashion and Sport reach crescendo in autumn at **THE GREENBRIER**

Crisp fall days charged with vitality . . . exciting fall wardrobes ushering in a season of fresh delight . . . both reach their peak of interest at The Greenbrier.

Nature herself holds carnival on the hills, bidding farewell to summer in flaming crimson and bronze and burnished gold. Sports reach top form.

Competition becomes keener. Spectator enthusiasm runs high. Autumn in the Alleghenies is a season of grand climaxes and auspicious beginnings.

Autumn season rates at The Greenbrier are very reasonable—from \$6 per day, European Plan, with A la Carte or Table d'Hote service optional, from \$12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs WEST VIRGINIA

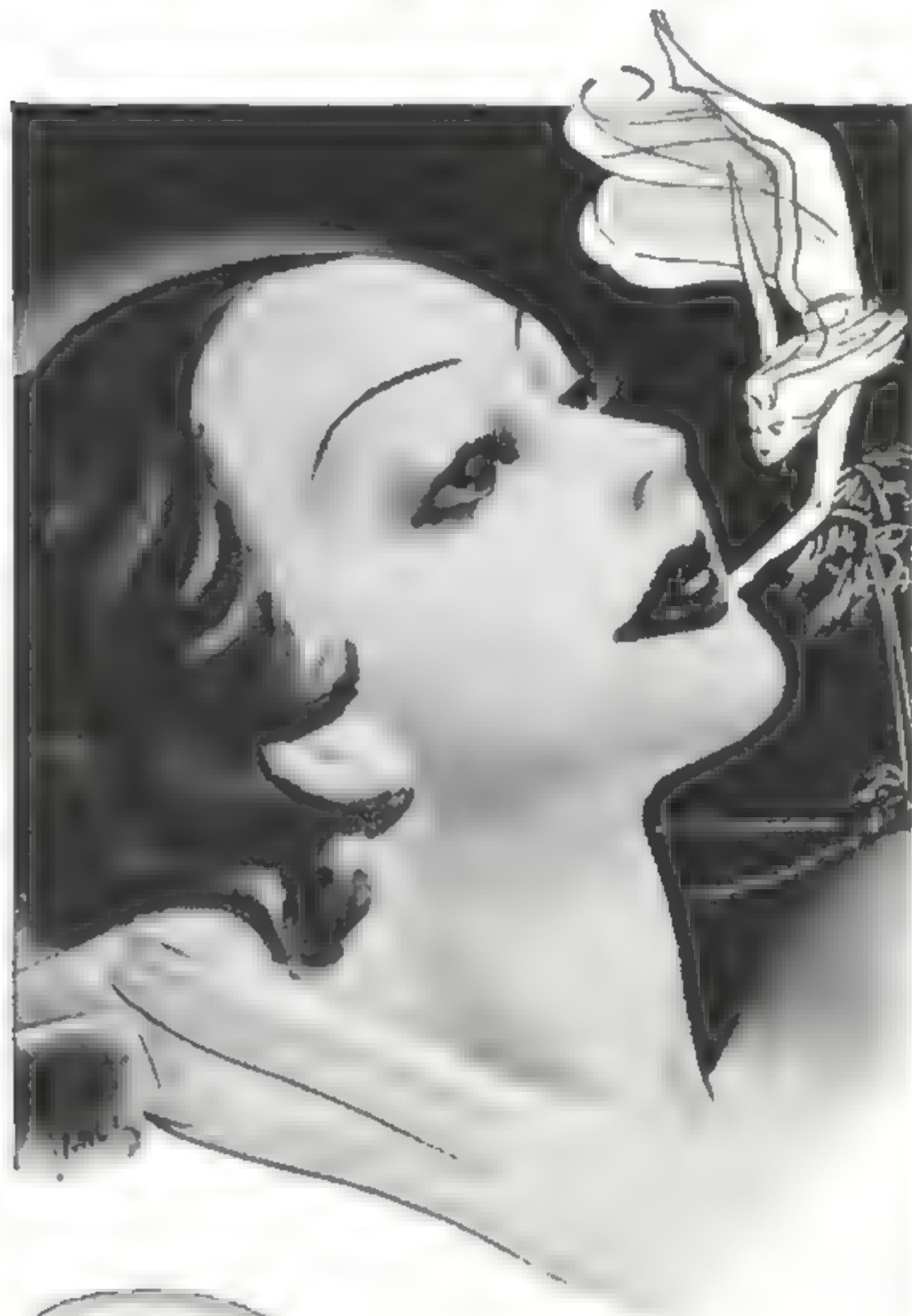
THE GREENBRIER AND COTTAGES



L. R. JOHNSTON, GENERAL MANAGER



Good under the Sun
even better
under the moon..

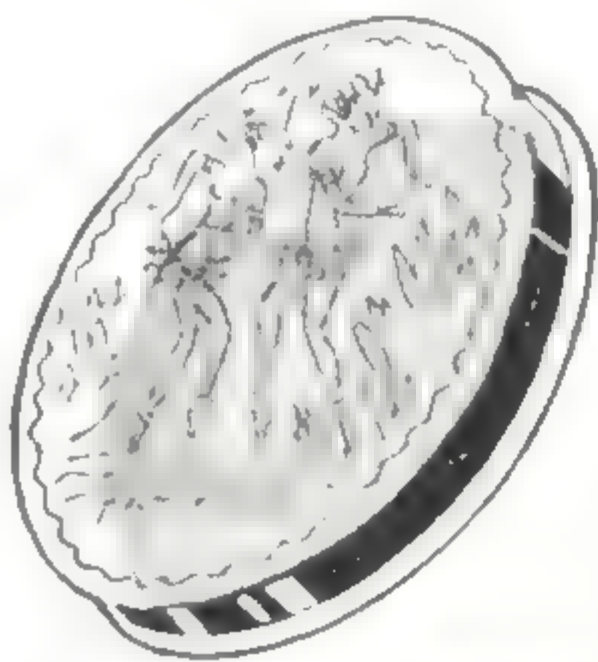


TATTOO dares the searching summer sun... TATTOO is so pasteless, clear and smooth that even the brightest glare simply reveals how perfect it is. But it really triumphs under melting midnight moons! Radiant... tempting... in moonlight the subtle excitement of TATTOO's warm color flings a challenge to romance!

Apply TATTOO... let it set... wipe it off... only the clear pasteless color stays... through long lovely hours of sun or moon. More than one shade of TATTOO will become you... you'll need at least two for differing costume harmonies... select them by testing all four at the Tattoo Color Selector displayed at all smart toilet goods counters. Tattoo for lips \$1.

CORAL • EXOTIC • NATURAL • PASTEL

And there's
TATTOO
CREAM
ROUGE for
cheeks and lips in
the same thrilling
shades. 50c



TATTOO, CHICAGO
TATTOO
REG. U. S. PAT. OFF.
ONE SIZE • ONE QUALITY • ONE PRICE

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 84)

a posture class in September, and when you get through with the course, you will have as good carriage as those Greek ladies on ancient friezes—and without having to balance a vase on your head, either. She has made corsets to measure for well-dressed women around town for years, at around \$38 and up, and still does, for that matter. But the big news is that she is opening a ready-to-wear department in which you can get all the advantages of her made-to-order experience. The corsets are made of only the best, hand-knit elastic, they are cut from her own patterns, and she fits them to you, all for from about \$12 to \$25 for the girdles, and about \$15 to \$35 for all-in-ones. The latter live up to their name and include brassière, girdle, and panties. (What is going to become of fancy underwear if this sort of thing goes on?) She tells me that waists, this autumn, are going to be thin and hips flat, but that busts, instead of being just lifted up, are going to stand right straight out like native South Sea Islanders'. This reminds me that most of the dress forms in windows about town still have flat boyish bosoms, and I think it is high time that they caught up to the voluptuous tendency.

• Your old clothes always look tired and discouraged when you go to try on new ones. (Haven't you often kicked your old shoes out of sight when the clerk put new ones beside them?) McCutcheon has thought over this disheartening situation and created a lot of bright new accessories of imported velveteen to keep you from feeling like your own country cousin when you go shopping. Of course, there is no objection to your wearing them with your new clothes, too. There is a very good tailored jacket with a full swing-back (that means pleats from the shoulders) for about \$10; and an overblouse wraps around and is held together with a cord belt, for around \$8; a big squashy beret has a grosgrain cockade in the back and costs less than \$4. Then, there is a chic scarf that comes down in a deep V in front, all the way to the waist, and is lined with taffeta—all for under \$3; swagger gloves with jersey palms will make you talk with your hands, no matter what nationality you are—under \$2. All of these are made in black, brown, blue, green, and wine, checked in an oyster-white, and the fabric is so soft and supple that I am convinced that it must be velvet and the makers are just being modest when they call it velveteen.

• I've told every real-estate agent in New York that I want an apartment in an old house with large rooms, high ceilings, no snooty elevator men to look down on me when I come home with my arms full of bundles. And no modern conveniences—or, practically none. I'd like a nice, romantic atmosphere for a change, with candles burning in the evening (they do something for your looks that no amount of beauty preparations can accomplish), a crackling fire, and a stirrup-cup in the hand. The Thomas Adams shop, at 63 West Forty-Sixth Street, is responsible for this born-out-of-my-period feeling,

for they make old-fashioned things so attractive—candles, oil-lamps, tea-cozies, and such. The shop goes back to the era when Mr. Tiffany had his little jewellery store on Union Square, and beside it, Mr. Thomas Adams supplied the best houses in New York with candles, from 1863 on. Nineteen years ago, his two daughters moved the shop up-town, where it is now, and they have gone on selling big, fat carriage candles as if New York hadn't changed at all. These are made of pure wax with none of that hard-coated exterior, and I can assure you that they burn a lot longer and give a clearer light and don't cost any more than the more familiar ones. Their eight-inch beeswax candles are in the natural tones that the bees produce (in case you are not an apiarist, the colour of the wax depends upon what flowers the bee fancies). The Adams sisters "did" all the candles for a notable Newport wedding this summer—need I say more?

They have a Chinese fortune-telling cup that would be a good trick to have up your sleeve the next time Aunt Harriet comes for tea. It is full of mystic signs: snakes, rabbits, cocks, flies, foxes, and doves that all have distinct meanings, in case your tea-leaves fall on them. There is a book that reveals all, if you have the courage to look it up. Aunt Harriet probably won't be sufficiently up on her Freud to take offence. Book and cup and saucer cost about \$1.

• When I find this perfect apartment I'm looking for, I am going to fill it up with Mexican glass—just a touch of the old Spanish blood. The heavy bubbly glasses are made in divine colours—amethyst, clear royal-blue, and amber, and the shapes are designed by primitive people who like to get a good hold on their glass when they drink. Tall-stemmed glasses have their points of beauty, but you can't get more than two fingers around the thin stems, and that isn't enough for me. The Mexicans make two general types of glasses: the flaring beer glass and the glass that swells at the top and bottom. Both have a place in the middle that is the right size for your hand to wrap around, and they are made in all sizes, from tequila glasses up (tequila is a potent liquid that has to be taken with salt before and lemon after to keep the lining of your mouth from burning up entirely). From what we would call water-glasses, the Mexicans drink pulque—another one of their attractive liquors, which is made from the fermented milk of cactus and makes you forget everything you ever knew and wish that you could forget yourself the next day.

There are two good places with atmosphere to go for your Mexican glass, in New York, in addition to the several department stores that have gone in for these wares. Leighton's Indian Trading-Post, known as La Fiesta, at 13 East Eighth Street, and the American Indian and Mexican Crafts, in Rockefeller Center. In either shop, the price of the glasses ranges from about fifteen cents to forty cents each. While you are in either place, look at the Virgin of Guadalupe wine-bottles— (Continued on page 103)

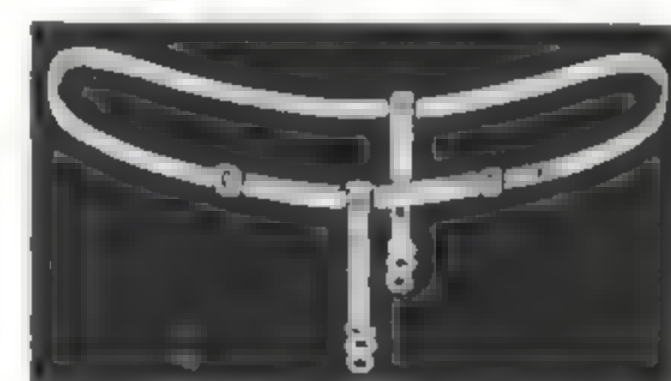
Comfort WHEN YOU NEED IT MOST



Silhouette
STYLE 1300

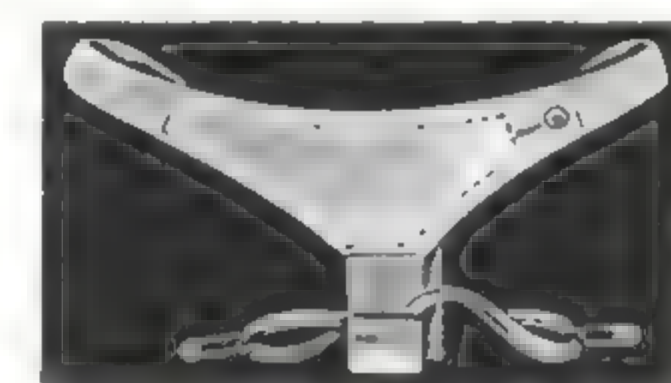
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The Silhouette Sanitary Belt by Hickory, by a patented process, is permanently woven to shape on the loom to make it conform perfectly to the figure. Silhouette cannot bind, curl, irritate or slip. You'll find it delightfully soft, lightweight, comfortable and dainty, yet dependably secure. Its easy-stretch, fine quality Lastex wears and wears. Can be boiled, washed and ironed.....65c



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A popular Hickory Shield Button Style—combination satin and boilproof Lastex.....50c

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Made in a wide variety
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If your dealer hasn't the Hickory Belt you want, send us his name with your remittance. Please state style and desired size: small, medium or large.

A. STEIN & COMPANY
1155 W. Congress St. Chicago

You'll like HICKORY DRESS SHIELDS, too

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 102)

those Latins always mix their religion with their drinking. There are also grand hand-carved wooden swizzle-sticks with lots of loose rings that turn when you work the stick between your palms; very good for those cocktails that shouldn't be shaken (about twenty-five to fifty cents).

• With the discovery of my latent Latin temperament, the accordion idea has taken root. I might stay at home quite a lot this winter, if I had anything but a hissing radiator to entertain me—or my friends. An accordion seems simple to play when you watch some one else, and it certainly is conducive to that far-away, not-of-this-world look that has a lot of allure. I've even gone so far as to talk to the New York Band Instrument Company, which sells so many of them that they consider them the "Fords" among instruments. I didn't understand very much of the technical description, but I did gather that the keyboard works somewhat like a piano, although the accordion is a wind or reed, instead of a string instrument. This company has a teacher there—a radio star—who told me that it would be child's play for me to play an accordion, since I had such a good ear for music (he took my word for this) and that he charged around \$2 an hour for instruction. There, piano accordions themselves range from a twelve-bass (a bass is a button in musical jargon) to a one-hundred-and-twenty-bass, and their prices jump from about \$37 to \$400; an excellent one may be had for about \$175. I am told confidentially that it is all right to start with a twelve-bass, but that when you get good, you'll want a lot more buttons to play with, so the economical thing to do is to buy the one-hundred-and-twenty-bass one on the assumption that you have a big accordion future in front of you. You can look at them in all their mother-of-pearl glory at 1166 Sixth Avenue, between Forty-Fifth and Forty-Sixth Streets.

• Another occupation for long winter nights is knitting. Despite my sighs for the gentle ways of fifty years ago, I find it impossible to sit in the gloaming with my hands folded and rock, as was the habit of ladies of that time. My hands begin to itch for a cigarette or something to keep them busy, and knitting is a good soothing solution. Alice Taylor is a girl who can tell you all about the virtues of knitting, for a friend gave her some wool and needles a few years ago when she was in the hospital, and the sweater that she produced with them was the seed from which her present business grew. In her shop at 556 Madison Avenue, she will show you how to knit anything from underwear to evening dresses, and she will supply some excellent yarn called Tioga to do it with. She is so interested and kind that you can rush in any time of day with a dropped stitch, and she will stop to pick it up for you. I like the atmosphere of the place, with its deep, comfortable, modern chairs, and you can do your knitting right there with quantities of soft, beautifully coloured yarn to inspire you. Mrs. Taylor will show you any knitting trick you want—and how to

work with round needles. The knitting rage is no feminine monopoly, either. Since word has spread about the Prince of Wales and his needles, the knitting instinct has been found in many a masculine heart. Mrs. Taylor has one customer who busily knits on a suit for his wife every evening, dashing in at lunch time for instructions. You don't have to pay anything for lessons (male or female), and the Tioga yarn costs about 80 cents a ball.

• Getting back to the subject of hats, which has me virtually by the throat, I got a clear perspective on the silhouette situation at Gladys and Belle's opening the other day. These milliners pin their faith on three important silhouettes: the Second Empire, the beret, and the tricorne, and they showed enough shining examples of their own adaptations of all three to convince me that this is the Great Age of millinery art. The Second Empire type exposes the entire side of the head and does unexpected things to your profile—all of them good. Molyneux' interpretation is of hatter's-plush; Louise Bourbon does it in felt with a big bird hovering on the front; Agnès, with the smallest possible amount of velours, with a coloured quill on the side; and Patou contributes an amusing hat with the brim slit to the crown in back and folded over in two points. Suzy gave them an exclusive model in reward for their tremendous success with her coolie beret. There are berets for every one, but for one who hates clutching a hat in anticipation of the slightest breeze, Suzy's bonnet beret which stays on is the prize of the lot. The tricorneres lend themselves to afternoon and evening wear, as they take quite naturally to veils and feathers and rich fabrics. You can see all of these at 485 Madison Avenue, and prices start at about \$15.

• Little irritations get under your skin and bore like hookworms, refusing to come out in the open and let you fight them. Your nerves are too near the surface in New York, or any large city, to stand much of this sort of dirty work, so I have gone out looking for irritation extinguishers. My first objective was to end, once and for all, this business of spelling my name and address to salesgirls who, apparently, never have heard of the name of Smith or of Park Avenue (literary address licence). Next time I go shopping, I will whip out one of Macy's own Address-O-Tabs before the salesgirl has a chance to ask me any questions. These come in books of fifty each, four of them selling for something like 47 cents, and you should arm every purse and pocket in defence of your own nerves. Now that I put my mind to it, I can think up a lot of uses for them; stamping personal possessions subject to borrowing, shipper's address for packages (remember that Christmas is coming), informal book-marks, post-cards telling magazines of change of address, and charge-and-send address for all shopping. I forgot to tell you that these tabs have good heavy glue on the back, so that they will stick to anything. They will fit as well in a man's suit (Continued on page 104)



Once more youth creeps back into the skin

A scientist's discovery has set women agog

Junis Cream brings a new principle to skin care . . . forms a complete beauty treatment in itself.

told by women: Pepsodent Junis Cream does for their skins what other creams do not.

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As you apply Junis Cream, feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—so light in texture. Thus you realize why Junis Cream is both a cleansing and a night cream.

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We want you to try Pepsodent Junis Facial Cream and see how truly revolutionary it is.

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The natural, skin-softening substance the scientist put into Junis Cream he named *sebisol*. It is essential to every living cell. Pepsodent Junis Cream contains pure *sebisol*. That, we believe, explains why Junis Cream does thrilling things. Whether *sebisol* alone brings these results we cannot say. But this we are

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Once you have worn a Kaufman Fabric, enjoyed its beauty, and watched it hold its shape and character through seasons of hard use... you will wear nothing else. Their unusual designs and colorings have earned them a unique place in the Fashion world. Ask for Kaufman Woolens by name. You'll find them in the season's smartest clothes.

B. M. KAUFMAN, INC., 1441 BROADWAY, N. Y.

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 103)

pocket as in a woman's purse, and they should appeal to the efficient big-business man side of his nature.

• A modern child who doesn't grow up with straight teeth, a good complexion, and perfect feet simply hasn't a chance of competing with her fellow moderns who have had the advantages of good dentists, gland specialists, and orthopedists. The time has passed when a child who is born ugly is allowed to grow up that way. Buck teeth and flat feet aren't tolerated in this generation, and a parent has to face this fact when a child is small and start right at the beginning. I am rabid on the subject of children's shoes, with the memory of a pair that hurt me all one winter at boarding-school and the consequent foot troubles that have pursued me from that one pair of bad shoes. I know that a lot of orthopedic expense can be saved by seeing that a child has proper shoes from the time it puts its foot on the ground. Masrays, at 690 Lexington Avenue, has made corrective and protective shoes for children for eighteen years. This shop started by filling doctors' prescriptions for corrective shoes and, from this experience, developed a ready-to-wear department in which you can buy the best protective shoes for your children. The proprietor fits them himself and will see that the

child is supplied with every type of shoe, from play shoes to party pumps. Ankles and arches and toes are taken into consideration, and you are advised how often to change the shoes to meet the natural growth of your child's feet. Nothing but the best leather is used; infants' shoes start at about \$4.50, and growing girls' and boys' at about \$8.50. Of course, Masrays still fills orthopedic prescriptions.

• I admired some monograms in a shop, the other day, and was told that they were made by a talented sculptor—one of those sensible sculptors who doesn't feel that he is prostituting his art if he puts his hands to anything less important than a war memorial. On examining these monograms closely, I discovered that the reason that they were so attractive was because they were really well designed. If there were a few more touches of this mediæval guild pride in work, no matter how trivial, it would do commercial lines a lot of good. You can see excellent examples of these sculptured monograms at the Plymouth Shop, at 512 Madison Avenue. They cost about \$5 for the monograms in silver; about \$3 in chrome and dull metal; and about \$1.50 engraved on tortoise-shell. They are used on good-looking handbags, cigarette boxes, and anything else on which they can be put.



MARY BRIAN—POPULAR STAR

DANCING SUNBEAMS

IN YOUR HAIR, TOO!

This very evening you can see your hair shimmering with soft lights, like dancing sunbeams... lovely, radiant, alluring! Your new loveliness will invite popularity, romance, happiness! Just one Golden Glint Shampoo-and-Rinse will show you the way.

Besides cleansing, Golden Glint Shampoo-and-Rinse gives your hair a "tiny-tint"—a wee little bit—hardly perceptible. But how it brings out the true beauty of your hair! 25c at your dealer's, or send coupon for free sample.

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Address _____

City _____ State _____

Color of my hair: _____

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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And how!

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The life of the modern girl is carefree, successful . . . where it once was difficult and humiliating. How Wondersoft Kotex is changing women's lives!



She wins at tennis!

● Vigorous, active, yet not the slightest discomfort. Pads don't pull or twist as they used to, because Wondersoft conforms to the body, re-adjusts itself to fit, no matter how active you are.



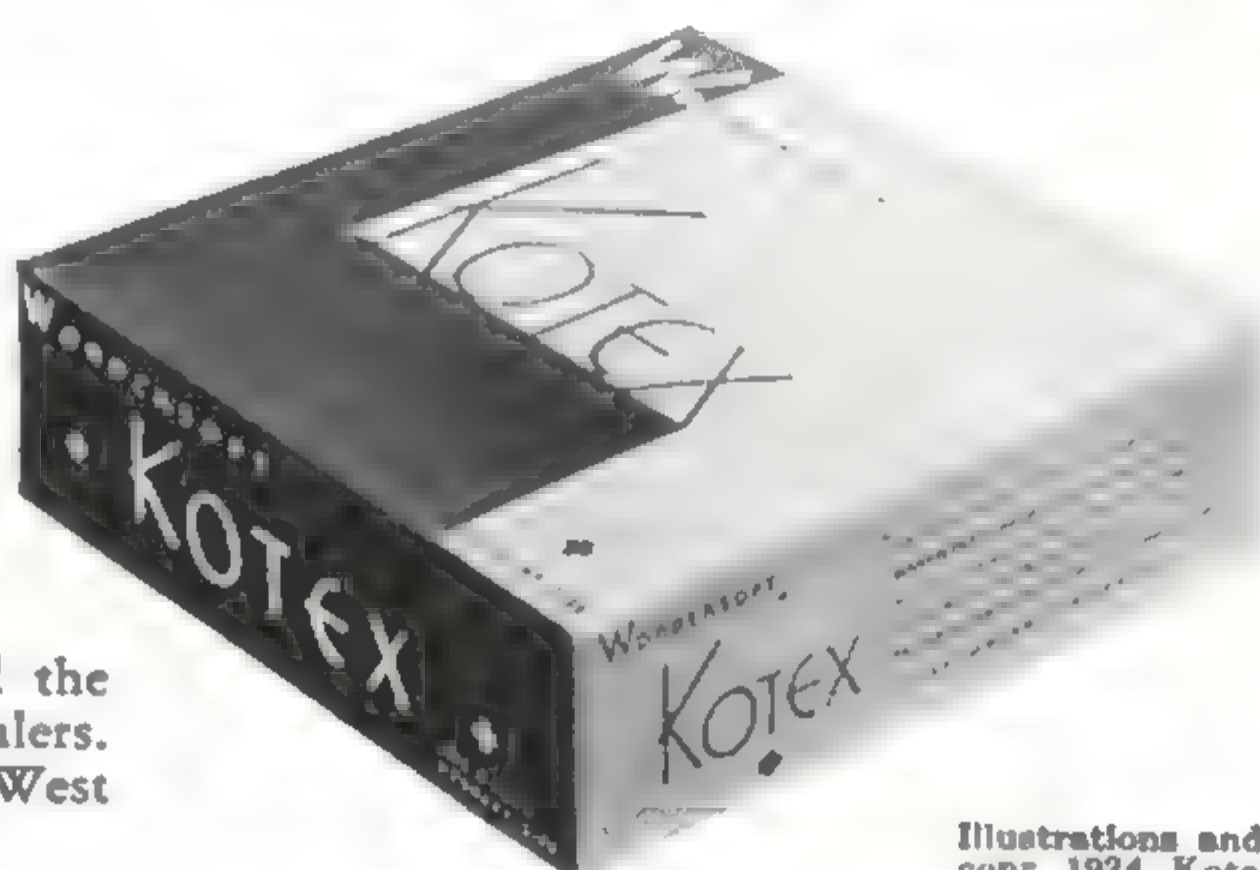
Business hours aren't hard...

● On those days, she used to suffer all during business hours. But Wondersoft pads stay dry at the edges—and wonderfully comfortable, too. No chafing or rubbing, because of that exclusive Kotex patent, softest cotton sides where pad touches, but top and bottom left free to take up moisture.

A stunning, close-fitting silhouette

● Smooth fitting, snug—but no tell-tale lines showing. That's because of those flat, specially shaped ends on the Wondersoft pad. And no fear of soiling lingerie or frock. The center is different from any other pad, gives greater safety.

What a glorious day—yet many lose such freedom, because they think all sanitary pads are alike.



Why, even the package of Wondersoft is different. Not like a sanitary napkin box, at all. Try it and see why it is changing women's lives. And

Super Kotex is now priced the same as regular size, at all dealers. In emergency, find Kotex in West cabinets in ladies' rest rooms.

Illustrations and text
copr. 1934, Kotex Co.



Here you can purchase Vogue's "Finds of the Fortnight"

(Pages 80 and 81)

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Germantown—Robert Cherry Sons
Harrisburg—Worth's
Philadelphia—The Blum Store;
B. F. Dewees
Pittsburgh—Kaufmann's
Reading—Pomeroy's, Inc.
Scranton—The Heinz Store
Wilkes-Barre—The Isaac Long Store
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| KANSAS
Topeka—The Crosby Bros. Co.
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IF NO SHOP

in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.

VOGUE'S SHOPPING GUIDE

Where to find the models illustrated on pages 68 to 75

WHEN we go shopping, we believe in doing things up brown. Not only do we present, on pages 68 to 75 of this issue, a comprehensive pictorial and written analysis of the new autumn mode, but here, below, we give an imposing list of shops in cities throughout the country where you can buy the models illustrated on these pages.

PAGE 68: The chic black woollen coat, with its rippling mink collar, that is shown in the photograph is to be found at:

New York—Bergdorf Goodman
Chicago—Blum's Vogue

PAGE 69: In the order of description—the English-type herring-bone tweed coat (lower left) is to be had from:

New York—Saks-Fifth Avenue
Los Angeles—Bullock's-Wilshire

Beside it is a wool coat with a luxurious silver fox collar. It's to be had from:

New York—Saks-Fifth Avenue
Rochester, New York—Epstein's

At the top of the page, right, is a velvet evening coat with muff-like sleeves of brown kolinsky. These shops have it:

New York—Milgrim
Dallas—Neiman-Marcus

Below it, the black ribbed woollen coat with Persian lamb revers is from:

New York—Milgrim
Atlanta—Weinberger's
Buffalo—Gomez-Cutler
California—I. Magnin
Chicago—Saks-Fifth Avenue
Detroit—B. Siegel
Fort Worth—Schermerhorn's
Indianapolis—Block's
Kansas City, Missouri—Harzfeld's
Louisville—Weinberger's
Minneapolis—J. W. Thomas
Nashville—Weinberger's
Omaha—Brandels's
Philadelphia—House of Wenger
Pittsburgh—Grabowsky's
Portland, Ore.—Meier and Frank Company
Providence—Gladding's
Tulsa—Seidenbach's
Washington, D. C.—Saks Fur Shop

The double-breasted beige tweed coat, with muskrat revers (centre, right), is from:

New York—Bonwit Teller
Cleveland—Mary Louise
Kansas City, Missouri—Wolf Brothers
Los Angeles—Bullock's-Wilshire
San Francisco—Nelly Gaffney's

Just below it is a plain black wool coat with a detachable mink or Persian lamb smock from:

New York—Saks-Fifth Avenue
Detroit—B. Siegel

The seated lady, at the lower right, is wearing a ribbed black velvet coat over a green wool dress from:

New York—Jay-Thorpe
Los Angeles—Bullock's-Wilshire

PAGE 70: The red woollen jacket-dress, with huge Hudson seal sleeves (left), is to be had from:

New York—Jay-Thorpe
Chicago—Blum's Vogue
Cleveland—Quinn-Maah's

Beside it is a green burlap-tweed suit with the important tunic-line. It's to be found at:

New York—Bonwit Teller
Philadelphia—Nan Duskin's

PAGE 71: The lone figure at the left on this page is wearing one of the more formal suits of the season—red-rose wool, with skunk revers. It's to be found at:

New York—Bonwit Teller
Chicago—Martha Weathered
Cleveland—Mary Louise
Detroit—Sax-Kay
Los Angeles—The May Company

The seated lady at the top of the page is wearing a grey-and-beige Linton tweed suit with a flattering lynx stole, from:

New York—Bergdorf Goodman
Chicago—Marlon Dwyer
Chicago—Lillian Heffernan

In front of her is a lady looking very debonair in her black-and-white checked velveteen suit from:

New York—Russeks
Baltimore—Hutzler's
Chicago—Marshall Field

Below, at the left, is a black wool suit with silver fox revers. It's from:

New York—Bendel
California—I. Magnin
Chicago—Martha Weathered

Beside it is a leopard-trimmed suit of black wool from:

New York—Jay-Thorpe
Detroit—Sax-Kay
Philadelphia—Nan Duskin's
Pittsburgh—Kaufmann's

At the left in the lower group is a very tailored black woollen suit to be had from:

New York—Bonwit Teller
Los Angeles—Bullock's-Wilshire

Beside it is a jacket-dress of raspberry-red and dull blue plaid woollen, with a plain blue wool coat. It's from:

New York—Gervais
Chicago—Saks-Fifth Avenue
Cleveland—Milgrim
Los Angeles—Bullock's-Wilshire
Philadelphia—Lewis's
San Francisco—City of Paris

PAGE 72: First at the upper left on the page, is a smart grey-and-red plaid wool street dress from:

New York—Hattie Carnegie Ready-to-Wear
Chicago—Stanley Korshak Blackstone Shop

Beside it is a blue velveteen street dress from:

New York—Best
Boston—Filene's
California—I. Magnin
Chicago—Leschin's
Chicago—Marshall Field
Chicago—Powell's
Chicago—Saks-Fifth Avenue
Chicago—Weathered Misses' Shop
Cincinnati—H. and S. Pogue
Cleveland—Milgrim
Dallas—Neiman-Marcus
Kansas City, Missouri—Swanson's
New Orleans—Gus Mayer, Ltd.
Oklahoma City—Harry Katz
Philadelphia—The Blum Store
Philadelphia—Bonwit Teller
Pittsburgh—Kaufmann's
Seattle—I. Magnin

Below it, the black wool street dress with its dashing black-and-white plaid scarf is to be had from:

New York—Milgrim
Boston—Filene's
California—I. Magnin
Chicago—Leschin's
Chicago—Marshall Field
Chicago—Powell's
Chicago—Saks-Fifth Avenue
Cleveland—Milgrim
Cincinnati—Lawton's
Dallas—Neiman-Marcus
Detroit—Milgrim
Detroit—Sax-Kay
Kansas City, Missouri—Swanson's
New Orleans—Gus Mayer, Ltd.
Oklahoma City—Al Rosenthal's
Philadelphia—Lewis's
Portland, Ore.—Meier and Frank Company
Providence—Frances Waterman
Saint Louis—Scruggs-Vandervoort-Barney
Seattle—I. Magnin

At the extreme left on the page, the red-and-black silk dress is from:

New York—Saks-Fifth Avenue
Chicago—Saks-Fifth Avenue

Beside it, the deep blue velveteen dress with a pale pink scarf is to be had from:

New York—Sada Sacks
Los Angeles—Bullock's-Wilshire

(Continued on page 107)

KNITTING WOOLS

from bonnie Scotland

• Grand colours, derived from centuries of tartan-making . . . exquisite fineness and softness of world-famous Scotch wool fibres. Garments knitted of Ayr Scotch Wools are distinguished in appearance and delightful to wear.

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Greens Farms, Connecticut

U. S. Distributors for James
Templeton & Son Ltd., Scotland

VOGUE'S SHOPPING GUIDE

(CONTINUED FROM PAGE 106)

Philadelphia—House of Wenger
Saint Louis—Madeleine et Cie

The tunic-dress at the right, of herring-bone crêpe, is from:

New York—Sada Sacks
Chicago—Martha Weathered
Cleveland—Mary Louise
Detroit—Irving's
Los Angeles—Bullock's-Wilshire
Pittsburgh—William Penn Shop

PAGE 73: You'll find this tailored taupe velveteen dress, with its big cone-like buttons, at:

New York—Saks-Fifth Avenue
Chicago—Martha Weathered
Cleveland—Mary Louise
Denver—The Neusteter Company
Los Angeles—Bullock's-Wilshire

PAGE 74: The lady offering her cigarettes wears a tailored pink-and-silver lamé jacket over a black crêpe dress. You'll find this costume at:

New York—Bergdorf Goodman
California—I. Magnin
Chicago—Blum's Vogue

The lady taking a cigarette is wearing a black velvet gown with a shirred net yoke, from:

New York—Hattie Carnegie Ready-to-Wear
California—I. Magnin
Chicago—Blum's Vogue

PAGE 75: At the lower left on the page, is a dull rose taffeta evening gown, with kolinsky shoulder-straps:

New York—Bergdorf Goodman
Chicago—Jacques

The topmost figure on the page wears a pale blue crêpe gown, with a shining sequin jacket. You'll find this model at:

New York—Saks-Fifth Avenue
Chicago—Saks-Fifth Avenue

Below this, is a plum coloured lace dress from:

New York—Bergdorf Goodman
Chicago—Martha Weathered
Los Angeles—Bullock's-Wilshire

The ensemble in the centre—a plaid metal-taffeta dress with a pulled-in swagger coat of velveteen—is from:

New York—Best
Cleveland—Milgrim's
Detroit—Milgrim's
Los Angeles—Bullock's-Wilshire
Pittsburgh—Kaufmann's
San Francisco—City of Paris

At the extreme right (bottom of page) is a red beaded tunic-dress worn over a red crêpe skirt. It's available from:

New York—Jay-Thorpe
San Francisco—Ransohoffs

Beside it is a dinner-suit of green-and-black checked crêpe with a black Persian lamb collar on the jacket:

New York—Estelle-Mildred



**BACK TO SCHOOL
in Coat and Hat to match**

**Neva-Wet Processed
Shower-Proof
Moth-Proof**

Warm, colorful, practical, smart—the answer to a mother's prayer for a school and sports outfit that daughter likes, too.

The coat—a classic reefer. The hat—with lines the junior mode approves. Both in shadow-plaid fleece—green, blue or brown background. Lined with a good quality of silk crêpe, and snugly interlined. Obtainable in the stores listed below.

Sizes 8 to 14 **\$20** Complete

B. Altman & Co.	New York City
T. A. Chapman Co.	Milwaukee, Wis.
Cherry & Webb Stores	New England
Marshall Field & Co.	Chicago, Illinois
Gimbel Brothers	New York, N. Y.
Haas Brothers	Omaha, Nebr.
Halle Bros. Co.	Cleveland, Ohio
Hochschild, Kohn & Co.	Baltimore, Md.
C. Crawford Hollidge	Boston, Mass.
Isaac Long Store	Wilkes-Barre, Pa.
Sage Allen Co., Inc.	Hartford, Conn.
Samter Bros.	Scranton, Pa.
Stern Brothers	New York, N. Y.
Union Co.	Columbus, Ohio
John Wanamaker Inc.	New York City
John Wanamaker Inc.	Philadelphia, Pa.
Geo. Innes Co.	Wichita, Kans.

If no store in your district appears in the above list, write direct to us. We will advise where to procure this outfit in your city.

SELIGMAN & KATZ
520 Eighth Ave.
New York City

KNOW YOUR VALUES

(CONTINUED FROM PAGE 96)

ravishing in the beginning, but after a few washings, the warp and woof look as if they never belonged together and you find that all you have left of any value is the embroidery. A good piece of finely woven silk will stand lots of rubbing and pulling.

The quality of silk doesn't all depend upon the silkworm. The man who dyes or finishes the purest piece of silk can ruin it. A scheming manufacturer can stretch a yard into a yard and an eighth; he can dye it with "fugitive" dyes (at last a technical term that shows imagination!); and he can weight it with tin. Dresses made of just such silk shrink into pigmy size and crack and fade with one cleaning. Crinkled silks, on the other hand, can be shrunk too much in finishing, or stretch out of shape after the first cleaning. With so much responsibility resting on your choice, the only thing to do is to buy silks of reliable make.

You mustn't confuse rayon and other man-made fabrics with pure silk. They are two different things, each with superior points. Certain textures can be made of rayon that can not be made of silk, and there is a definite place for them in clothing and in household fabrics. The question of quality comes up in this field, as in any other. A good quality of rayon will wear well and serve its purpose, while a poor one won't.

Hats and accessories are so tied up with high fashion that it is hard to put any definite value on them. However, you may be sure that a lot of \$2.95 hats in your closet will not make you feel as confidently attractive as one divine creation on your head. Now that accessories that match are a necessity to the well-dressed woman, it is a good idea to buy them thoughtfully. If you get blue accessories in the spring, white in the summer, brown in the autumn, and black in winter,

you will have complete outfits all year around without a large expenditure at any one time.

A clever woman can do magician's tricks in her own home by turning obvious extravagances into economies—particularly in entertaining. The good hostess doesn't stint on flowers or silver or anything that will add to the impressiveness of her party. If she has decorated her house and has had all the silver brought out and polished for a dinner-party, she can get double value out of the effect and double credit for being a lavish hostess by giving a luncheon or cocktail party the following day.

Then there is a trick of planning dinners. Four people can be served well by one servant; six people require extra help, so why not have eight and gain that much more credit for hospitality with the same service?

Staple household furnishings are poor things on which to economize. A lumpy mattress on which you can't sleep is a harmful economy, and a rug that fades and wears out on the edges in a year is an extravagance at any price. When you have furniture upholstered or curtains lined and made, often the labour is the largest part of the cost; so, if your fabric is not of a quality that will wear, you have squandered your money. Bedding can't be accused of changing with the whims of fashion, and a fine percale sheet will outlive an inexpensive muslin by years.

All in all, we would like to counsel you never to buy anything except of the best quality—if we weren't afraid of being held to this rigid code ourselves. To-morrow we shall be seduced, probably, into buying flowers from a street wagon—and they will fade before our one favourite guest has arrived. And we shall console ourselves with the fact that they didn't cost much.

The CARLYLE
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Frank J. Leney, Manager

*A Residential Hotel
with a distinguished
Restaurant and Bar*

ONE TO TEN ROOMS
FURNISHED OR UNFURNISHED
For Transient Visits or Yearly Leases

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CREATED BY REED

... an Imprint in Leather



As a masterpiece of an artist's hand bears the signature of him who creates it, so every shoe made for a woman's foot by E. P. Reed & Company has, imprinted on its sole, "Created by Reed."

Sixty-eight years of craft in the making of women's daytime shoes have wrought this imprint . . . sixty-eight years of fashioning into reality an ideal, of moulding fine leathers from far countries, of following the subtle contours that nature has created . . . sixty-eight years of foreseeing the trends of style and interpreting them in harmonies of color and texture.

Wherever you find "Created by Reed" imprinted upon the sole of a shoe, you find style going hand in hand with quality and with comfort—style born of a vision into the future—quality born of the seasoned cunning of men's hands—and comfort moulded into the shoe through long weeks of master modeling.

The imprint in leather "Created by Reed" is assurance that you are paying to your feet the triple tribute that is their due. E. P. Reed & Company, Rochester, N. Y. New York Style Studio, 47 West 34th Street, New York City.



Matrix Shoes  Collegebred

THE FIVE LINES OF SHOES CREATED BY REED

Elfin • Varsity Girl • Tyless

Madam,



your car awaits without



Echo of an old jest though it is, the title of this advertisement explains why so many women value Body by Fisher, and will have nothing less. Madam's car awaits **WITHOUT** a host of little flaws and faults that lessen the joy and ease of travel. No chilling drafts, for example, blow through the car on crisp autumn and winter days—thanks to Fisher-pioneered and perfected No Draft Ventilation. Nor is it necessary that the driver's elbow perch on the window-sill—deeply tufted arm rests are provided, front and rear. Even the keyholes in Body by Fisher automatically protect the locks from rust. Details, perhaps, but added to numberless other provisions for your safety and comfort, they point to any car with Body by Fisher as a car exacting folk will wish to have.



Body by Fisher

on GENERAL MOTORS CARS ONLY: CHEVROLET · OLDSMOBILE · PONTIAC · BUICK · LASALLE · CADILLAC

"I LIKE ESPECIALLY THE FRAGRANT MILDNESS OF CAMELS"
MRS. NICHOLAS BIDDLE OF PHILADELPHIA



■ As Sarah Lippincott, Mrs. Nicholas Biddle grew up in Philadelphia, playing in historic Rittenhouse Square, and then went to school in France. She shares her husband's enthusiasm for big game hunting and their country house is full of trophies. Golf, trap shooting, and tennis are great favorites with her and in the summer she gets very tanned sailing with her five children. She loves people and parties and invariably smokes Camel cigarettes.

*Camels are made from finer,
MORE EXPENSIVE TOBACCOS
than any other popular brand*

"Yes, I always smoke Camels," says Mrs. Biddle, "because I like their taste so much better than any of the other cigarettes. Camels have real flavor and yet they are so pleasantly mild that I never worry about how many I smoke. Camels never get on my nerves. That is another reason why I am so devoted to them. And I notice that whenever my energy is low, smoking a Camel renews it."

When you smoke a Camel you do feel an almost immediate relief from fatigue. You have released and made available the latent energy in your system. Camels will give you a "lift" and they won't get on your nerves.

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ARE MILDER**